DISSERTATIONS

ON THE

RHETORIC, PROSODY AND RHYME

OF

THE PERSIANS.

97.

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THE PERSIANS.

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ADVERTISEMENT.

The following pages are extracted and compiled from the Muj-má us Su-ny-eh *of* Nizám eddeen Ahmed, *the* Arooz *of* Syfee, *and the* Cá-fe-yeh *of* Shums-ed-deen, *works of distinguished merit in the Persian Language; although the style is in many places somewhat obscure and perplexed, and the rules in general too prolix and diffuse.—To remedy these inconveniences, by combining perspicuity with conciseness, is the present intention, in order to render the Publication more useful and agreeable to the English Reader.*

PART I.

COMPOSITION.

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Of the different Kinds of Composition.

Elm bu-de-a علم بديع is the art of arranging the words of a discourse with elegance and precision.

A composition is either in prose or in verse. Prose is of three kinds: 1. *Meh-ruj-juz* مرجز, or poetical prose, having measure without rhyme: 2. *Meh-suj-jeh* مسجع, having rhyme without any measure: 3. *Aa-ree* عاري, simple prose, devoid both of rhyme and of measure. Neither rhyme without measure, nor measure without rhyme, is poetry; it being necessary that both should be combined to form verse.

Poetical composition is of ten kinds: 1. *Ghuz-el* غزل; 2. *Ka-see-deh* قصيده; 3. *Tush-beeb* تشبيب; 4. *Ke-tá-a* قطعه; 5. *Ru-bá-ee* رباعي; 6. *Fird* فرد; 7 *Mus-ne-wee* مثنوي; 8. *Tir-jee-a* ترجيع; 9. *Mo-sum-mut* مسمط; 10. *Mos-ta-zád* مستزاد.

1. The word غزل *Ghuz-el* (or Ode) literally signifies taking delight in the conversation of the fair sex; and is used technically for several couplets composed in one measure. The first couplet is called *Mo-sur-reh* مصرع, being a pair of rhyming hemistichs, and which couplet is now more commonly called *Mutla* مطلع. It is a general rule, that the *Ghuzel* do not contain more than twelve distichs—although some Poets formerly made *Ghuzels* of greater length; but now the rule is never transgressed. The common subjects of a *Ghuzel* are, the beauty of a mistress, and the sufferings of a lover, and the praise of love and friendship, under various circumstances. Sometimes it may treat of other matters, such as the mystical doctrines of the Soofees, the commendation of wine or hilarity. It is addressed, either to a mistress, or some other person, as the topic may require. It is thought best for the Poet to conceal his name until the last couplet; although few paid regard to this rule before the time of Sady, since which period it has generally been observed.

2. The *Ka-see-deh* قصیده (or Idyllium) resembles the *Ghuzel*, excepting that the *Ka-see-deh* must consist of more than twelve distichs. The subject may be either praise or satire, morality, or other matters. It is usual, in the *Ka-see-deh*, to have two or three of the distichs composed of rhyming hemistichs, which is the same as *Mutla* already described; although, according to some, the description of *Mutla* is confined to the first distich: but, in all cases when the Poet wishes to introduce into the *Ka-see-deh* a second *Mutla*, it is proper for him to intimate his intention in the preceding line. The

Du-á-tá-beed دعاي تابيد, signifying, "as long as such a thing endures, may you exist!" is proper at the conclusion of a *Ka-see-deh*, whose subject is praise. With the Arabians the *Ka-see-deh* hath no determinate number of lines, insomuch that they sometimes make it exceed five hundred distichs. The most eminent amongst the Persians have fixed the greatest extent of the *Ka-see-deh* at one hundred and twenty distichs.

3. *Tush-beeb* تشبيب signifies a representation of the season of youth and beauty, being a description of one's own feelings in love; but, in common use, it implies that praise which is bestowed on any thing, and the relation of circumstances, whether in celebration of love, or any other subject. The distichs, from the commencement of the *Ka-see-deh*, until the eulogium or *Me-dah* مدح, including every thing that the Poet wishes to describe, and which they call *Tush-beeb*, is a species of *Ghuzel*. But, in the *Ka-see-deh*, it is necessary that the descriptive distichs be followed by a *Te-khu-lus* تخلص, which is a transition from the description to the eulogium in a proper manner. A *Ka-see-deh* not having such a transition, is called *Muk-te-zeb* مقتضب; and when it is devoid of description, being an eulogium from the beginning to end, it is named *Mo-jud-dud* مجدد.

4. *Ke-tá-a* قطعه literally signifies a payment of any thing; but in poetry it means some distichs corresponding in measure and rhyme, but without a *Mutla*.

5. *Ru-bá-ee* رباعي (tetrastich) consists of two distichs corresponding in cadence, and composed in a measure peculiar to itself: but for the third hemistich, it is not necessary that it should rhyme with the fourth; however there is no rule to the contrary.

6. *Fird* فرد is a single distich, or *Biet* بيت, whose hemistichs may rhyme or not as the Poet pleases.

7. *Mus-ne-wee* مثنوي is composed of distichs corresponding in measure, each consisting of a pair of rhymes; and besides which the distichs have distinct poetical endings. This species of poetry is also called *Mooz-de-wuj* مزدوج (or wedded).

The explanation of *Mo-sum-mut*, *Tir-jee-e*, and *Mos-ta-zád*, will be given in the proper place.

Of the Construction of Words.

To those skilled in the construction of language, it is well known that the rules which have been laid down for the management thereof, by men of skill and learning, are very numerous; but, in this

humble attempt, the author has collected together such only as are of general use, and most worthy of consideration.

The art of *Tir-see-a* coming most properly under the head of *Mutla*, and being the most conspicuous part of a composition, I shall therefore commence with it.

Tir-see-a ترصيع is an Arabic word, signifying, setting jewels in any thing: and, in composition, is when the author, in prose or in verse, divides his sentence into distinct parts, and assigns to each word another corresponding with it in measure and in rhyme. As an example, I shall quote a distich from Ab-dul Wa-sa-e Je-be-lee.

آرا يش آفاق شد رخسار بزم آراي تو
آسايش عشاق شد ديدار روح افزاي تو

"Thy cheek, the ornament of the banquet, embellished the universe: the lovers were comforted by thy soul-enlivening presence."

Tir-see-a má-ul Tuj-nees ترصيع مع التجنيس. *Tir-see-a*, in itself, is a great beauty; but when united with *Tuj-nees*, or resemblance in the form of the words, the effect is greatly heightened. Thus:

من نياز ارم ار تونازاري
من نياز آرم ار تونازاري

"I shall not be distressed, if you do not distress me:
I shall be wishful, if you are sportive."

Tuj-nees تجنيس literally signifies similarity, and, in rhetoric, is when the author uses two or more words resembling each other in writing or in speech, but having different significations: and of these there are seven kinds: 1. *Tuj-nee-se tám*; 2. *Tuj-nee-se ná-kus*; 3. *Tuj-nee-se zá-yed*; 4. *Tuj-nee-se mo-ruck-kub*; 5. *Tuj-nee-se mo-kur-rur*; 6. *Tuj-nee-se mo-tur-ruf*; 7. *Tuj-nee-se-khut.*

1. *Tuj-nee-se tám* تجنيس تام is when two words are the same in sound and in form, but have different significations, without any variation in the vowel points.

اگر رويي ترانسبت بگل كردم غلط كردم
وگرمويي ترا مشك خطاگفتم خطاگفتم

"If I compared your cheek to the rose, I committed a mistake: and if I called your hair musk of Tartary, I uttered an impropriety."

2. *Tuj-nee-se ná-kus* تجنيس ناقص is when the different significations depend solely upon the vowel points.

دوشينه كه بُرد بَرد برد وشم بود
زانوچو عروس نو در آغوشم بود
پوشيدنيم نبود غير از چشم
چيزيكه بزير سر نهم گوشم بود

"Last night, when the sheet of frigidity was upon my back; my knees, like those of a new bride, were drawn up to my ears. I had no covering excepting for mine eyes: the only things which I could place under my head, were my ears."

The foregoing example is used for the sake of the first hemistich, wherein بُرد *Boord* signifies a sheet, and بَرد *Bird* is frigidity.

3. *Tuj-nee-se zá-yed* تجنيس زايد is when two words occur together, one of which has a letter more than the other, as يار and ديار — كار and كنار — خان and خانه.

4. *Tuj-nee-se mo-ruk-kub* تجنيس مركب is when two words of the same form occur together, one in its simple primitive state, and the other as a compound. Examples: تابنده *Tá-bun-deh*, or *as long as the servant*, and تابنده *Ta-bin-deh*, or *shining*; نيازارد *Ne-yá-za-rud*, or *hurt him not*, and نيازارد *Ne-yaz-a-rud*, or *he will supplicate*; ترسايي *Tir-sá-ee*, or *an infidel*, and بي ترس ايي *Bey-tirs-á-ee*, or *come without fear*; لب ترسايي *Lub-e tir-sa-ee*, or *wipe the moist lip.*

5. *Tuj-nee-se mo-kur-rur* تجنيس مكرر is when, at the close of a period or verse, two words of the same form occur immediately one after the other.

اگرچه هست گلت را چومن هزار هزار

"Although you have given others, as well as myself, a thousand thousand (or a thousand nightingales)."

In such case, it is allowable to prefix an additional letter to either of the words; for example, كار and مكار — تار and كنار.

It may happen, that, for the sake of the measure, an extraneous word or letter is introduced. Thus:

افتاد مرا بادل مکار تو کار

"It so happened that I had a concern with your deceitful heart."

6. *Tuj-nee-se mo-tur-ruf* تجنيس مطرف is when two words are used, differing only in the final letter, such as شراب and شرار — افاق and افات.

7. *Tuj-nee-se khut* تجنيس خط is when the linear forms of words are the same, the different significations depending upon either the diacritical or the vowel points, or on both, as مسكين *Miskeen*, or *poor*, and مشكين *Mooshkeen*, or *musky*, بخل *Parsimony*, نخل *a date tree*, نحل *a bee*.

Ish-te-kak اشتقاق literally signifies to split, and, in the language of Rhetoricians, is when words are brought together whose letters approximate in sound; and it is desirable that they should be derived from the same primitive. Some of the most elegant Persian writers do not consider this as a separate art, but reckon it only a species of *Tujnees*.

گر ذرهٔ ز مهر قبولت بمن رسد
در ثروت از ثري به ثريا برد مرا

"If an atom of the sun of your approbation is imparted unto me, its riches will elevate me from the earth to the pleiades."

Suj-á سجع literally signifies the cooing of doves, and is used technically, in three ways. 1. *Suj-á-e mo-te-wá-zee* سجع متوازي when at the end of two periods of prose, or at the close of two hemistichs in verse, there are used two words agreeing in measure, in rhyme, and in the final letter, and the number of letters in each being equal.

گلشن امروز عجب تازه بهاري دارد
بلبل وگل بچمن قول و قراري دارد

"The flower garden to-day hath a wonderful freshness of spring: the nightingale and the rose form their engagements in the flower bed."

Here the words بهاري and براري are *Suj-á* or responsive.

2. *Suj-á mo-tur-ruf* سجع مطرف is when two hemistichs, or in two periods of prose, some words correspond with others in the final letter, but differ in measure, as well as in the number of the letters, such as خيال and خال — وقار and اطوار.

3. *Suj-á mo-wá-ze-neh* سجع موازنه is when, throughout two hemistichs, words are used that correspond in measure, but differ in the final letters.

رشك نظم من خورد حسان ثابت راجگر
دست نثر من زند سحبان وايل را قفا

" The envy of my verses devours the liver of Hussan Sabit: the arm of my prose smiteth the neck of Seh-ban-é Wa-yel."*

Muck-loob مقلوب (or anagram) literally signifies inverted, and tehnically is when a change is made in order of some or of all the words composing a sentence. The most common species are the four following: 1. *Muck-loob-é báz* مقلوب بعض when in a sentence, the order of some of the letters are transposed, thus: رشك transposed into شكر, and جاں وانه into جاوں انه

2. *Muck-loob-é kool* مقلوب كل, when some words in a sentence are anagrams of one another, thus:

راي تو يار صواب داں تو محض وداں
فتح تو حتف حسوں ضيف تو فيض مراں

" † Your wisdom is a meritorious friend, your justice is friendship in extreme; your victory is the death of the envious man, your being host gratifies desire."

3. *Muck-loob-e Mo-je-neh* مجنح مقلوب is when, in the same distich or hemistich, words occur at the beginning and at the end, which are anagrams of each other.

* Two rival authors.

† In the translation nothing more can be attempted than giving the sense of the words. The anagrams are راي and فتح—يار and ضيف—حتف and فيض

رام شد دل بآن بت طرار
لبش افسون گراست وزلفش مار

" The heart is obedient to that deceitful idol; her lips are enchanters, and her locks are snakes."

4. *Muck-loob-e Moos-te-wee* مقلوب مستوي is when a sentence may be read forwards and backwards, with one signification; and that is the most difficult species of anagram.

آرام داں مارا — He gave me rest.

Rud-dool uj-ze a-luss sud-re ردالعجز علي الصدر. *Ujz* properly signifies the last, and *Sudr* the first word of a hemistich: but here the sense is not so restricted; this art consisting in using the same word in any two parts of the distich, and which may be done in six ways.

1. When the same word both begins and ends the distich:

شيدا شده ام چرا همي ننهي
زنجير دو زلف بر من شيدا

" Since I am become a madman—why cast you not the chain of those two locks upon me, a madman?"

يگانه زمانه شدستي وليكن
نشد هيچكس را زمانه يگانه

"You had been the unique of the age; but that time hath been no one's friend."

In this example, the word يگانه signifies "unique," and also "a friend."

2. When the word used in the middle of the first hemistich, also concludes the distich:

ما را كه كند مسلم انجاكه
خورشيد نمي شود مسلم

"Who will consider us perfect in that place, where the sun is not (deemed) perfect?"

يوسف ماست بيا زاز كنون جلوه فروش
زاهد ازگوشه خلوت دل خود را بازار

"Our Joseph, in the market-place of Canaan, displays his worth: O hermit, bring back your heart to the cell of retirement!"

Here the word بازار signifies "market-place," and also "bring back."

3. When the words so used are derived from the same verb, but have different inflections:—

بكوشش گشت قدر هر يكي در پيش يار افزون
من مسكين زبون تر مي شوم هر چند ميكوشم

"By exertion in the presence of his mistress, every one increases his value; but I, hapless wretch! am worse the more I exert myself."

4. When two words are used that somewhat resemble each other, but are of different derivations and significations:

نارد از خدمت تو بيرون سر
گرچه بشكافيش به نيزه چونار .

"He will not quit your service, although you were to split his head with a spear, as you would serve a pomegranate."

5. When the same word concludes both hemistichs:

اى ساربان آهسته ران كارام جانم ميرود
آن دل كه باخود داشتم بادل ستانم ميرود

"O camel-driver, proceed slowly, seeing that the comfort of my life is departing; that heart which I had kept for myself, accompanies the mistress of my affections."

6. When the last hemistich begins and ends with the same word:

نه در دشت سبزي نه در باغ شخ
ملخ بوستان خورد و مردم ملخ

"Neither was there on the plain any verdure, nor in the garden a branch: the locusts devoured the garden, and the men devoured the locusts."

Ay-nát اعنات is when the author labours to effect a point that is not necessary, the sense being complete without it: For example, when, at the end of a cadence or rhyme, he foists in a letter before the final letter, or before the *Ridf* ردف, which is the quiescent before the last letter of the rhyme. Thus, ق in the words رفم and بقم; whereas رقم might rhyme with علم: However, uniformity is certainly an ornament. This art is called *Il-te-zám wul lú-zoome má-lá yel-zum* التزام ولزوم مالا يلزم.

Example.

اي نكو خواه دولت تو عزيز
اي بد انديش روزگار توخوار
هركه زنهارخواه عهد توگشت
مسپارش بعالم خونخوار

"He who wisheth you prosperity, is esteemed; he who wisheth you evil, is despised. Whosoever seeketh refuge in your time, deliver him not up to the blood-thirsty world."

In this example, if the rhyme to خوار had been نار, it would also have been correct.

Lu-zoom لزوم is when the Poet imposes any task upon himself, such as when Syfee of Nishapoor resolved to introduce the words سيم and سنگ into every hemistich of a *Ká-see-deh*, of which the following lines are a specimen:

اي نگارسنگ دل وي لعبت سيمين عذار
مهر نو اندر دلم چون سيم در سنگ استوار

"O flinty-hearted mistress, a puppet with silver cheeks; my affection for you is fast fixed in my heart, like silver in the ore."

Another Example from Catebi.

مرا غمي است شتر بارها به حجرهٔ تن
شتر دلي نكنم غم كجا و حجرهٔ من

"I have camel-loads of cares in the chamber of my body: I am not camel-hearted; where then will care find a place in my body?"

Tuz-meen ul-mooz-de-wuj تضمين المزدوج is when the author, in verse or in prose, after forming the cadence and the rhyme, introduces two or more words which are termed *Mooz-de-wuj*, corresponding in final letter with the rhyme, thus:

دور از رخ فرخ مه مهر گسل
شد نورو سرور دو راز ديده و دل
رخ زرد و بسينه درد و درجان آتش
من زار چنين يار ز حالم غافل

"Separated from the happy countenance of my inconstant mistress, light and gladness were removed from my eyes and heart; the cheek pallid, the breast oppressed with pain, and the soul on fire. I am in this woful plight, whilst she is regardless of my condition."

Moo-te lu-vun متلون or various, is when the Poet composes

a distich which may be read in two or more measures, by a little variation of the accent, thus:

اي شده در خانه جان منزلت
خانه جان يافته زان منزلت

"Yes, you have taken up your residence in the mansion of my soul: the mansion of my soul hath obtained dignity thereby."

This distich may be read in the measure of رمل مسدس محذوف and also of سريع مطوي مكشوف

There is another species of *Moo-te loo-vun*, when, upon some words being rejected, the distich assumes another measure, without injuring the sense. For example, in the two following distichs, the words which are scored may be struck out, when the measure will be changed, but the sense continue the same.

نصرة الدين اي جهان بخشي كه از اقبال هست
تيغ عالمگير تو روز ظفر مالك رقاب
برده در گاه و عكس نور راي رو شنت
پرده صبح سحر خيز است و نور آفتاب

"Nuss-rut-ed-deen, thou who art the bestower of life, (through your auspices.) Your sword, the conqueror of the world (in the day of victory), is the sovereign of necks. The veil of thy palace and (the reflected splendour of) thy enlightened mind, are the curtain of the (early) dawn, and the light of the sun."

Zoo-ká-fe-ye-tyn ذوقافيتين is when the Poet places two rhymes close together, thus:

اي از مكارم توشده درجهان خبر
افكنده از سياست تو آسمان سپر

"Yes, the fame of your benevolence is spread throughout the world; your government disarms the sky."

And if he uses more than two such rhymes in a distich, it is termed *Zool-ke-wa-fee* ذوالقوافي, thus:

گر سعد شود طالع و اختر يارت
دارا شودت تابع و پر زر دارت

"If the star of your nativity is your friend, Darius may obey you, and your house be filled with gold."

Mo-wush sheh موشح (or the acrostic). This word is derived from توشيح, which literally signifies, putting round the neck a collar inlaid with precious stones: but here it means, when the Poet makes such arrangement of his verses, that the initials of each line, being put together, form some word or verse.

ما كه ميگوييم توحيد خدا
باد مقبول جناب كبريا
احمد و اصحاب و آلش رامدام
رحمت حق باد از ما و السلام
كرده شد اين نسخه تاريخ ونام
جمله در ابواب منظومه تمام

The initials of the above lines are an acrostic of the Poet's name مبارک; and the numerical value of the letters, forming the title of the book, give the date when it was written, viz. A. H. 1053, or A. D. 1643. It is impossible to render the lines into English in the form of an acrostic; but the following is a literal translation:

"I declare the Unity of God; may it be acceptable at the Divine threshold! Ahmed and his companions and family for ever! May the mercy of God, I pray, be upon them, and peace! The title of this book expresses also the date when it was written."

Mo-suj-ja مسجع is when the Poet divides a distich into four equal parts, and, after preserving the same rhyme for three of them, makes the fourth in the rhyme which is the burden of the poem.

من ما نده ام مهجور از و دلخسته و رنجور ازو
گوبي كه نيشي دور ازو در استخوانم ميرود
باز آي و درچشم نشين اي دلستان نازنين
كاشوب و فرياد از زمين تا آسمانم ميرود

"Smitten with heart-felt woe, I have remained separated from her; you might say, in her absence a sting invades my bones. Return, and set yourself in my eyes, O charming ravisher of my heart! for my lamentations and cries reach from earth to heaven."

Huzf (حذف) is when the Author labours to prevent the introduction of some particular letter or letters, like Sulmán, who has composed an elegy, throughout which the letter Alif never occurs.

The two most ingenious kinds of *Huzf* are *Ta-teel* تعطيل and *Mun-koot* منقوط. The first is when the Author rejects all letters that have diacritical points. The book intitled *Se-wa-ta-ul il-ham* سواطع الالهام, a commentary on the Koran by Sheikh Fizee, the brother of Abúlfázel, is written in conformity to this rule, from beginning to end, without a single letter that has a diacritical point. On the contrary, *Munkoot* is a composition, in which all the letters have diacritical points. The last kind is more difficult than the other. Ameer Khusro, in the Ai-jaz Khusro-wee, (اعجاز خسروي) has several excellent letters written in both these ways.

Mo-rud-duf (مردف) is when the Poet composes in the *Redeef* form. *Re-deef* رديف is the reiteration of one or several words after the rhyme is complete. The *Morud-duf* form is very usual in Persian poetry, but has never been used by any good Arabian Poet. The following example is from Jami:

دو چشم يار كه مستند و ناتوان هر دو
شدند آفت عقل و بلاي جان هر دو
ميان ما و تو جز جان و تن حجاب نبود
بيا كه هجر تو برداشت از ميان هر دو

"The two eyes of my mistress, which are wanton and languishing, 'both of them;' overpower wisdom, and destroy life, 'both of them.' Between you and I, excepting soul and body, there

is no partition. Come, since your absence hath severed soul and body, 'both of them—ب' "

Some, instead of *Re-deef*, call it *Há-jib* حاجب, and *Morud-duf* verse they term *Meh-joob* محجوب. But, according to some, *Hajib* is the word immediately preceding the rhyme of a distich, as in the following verses the word داري precedes the rhymes تخت and سخت and لخت and بخت

اي شاه زمين بر آسمان داري تخت
سست است عدو تا تو كمان داري سخت
حمله سبك آري و گران داري لخت
پيري تو بدانش و جوان داري بخت

" O king of the earth! your throne is seated in heaven: weak is your enemy, since you have a strong bow: you make a slight attack, and commit great havock: you are old in wisdom, whilst your fortune enjoys the vigour of youth."

Re-deef رديف in the common acceptation of the word, is a person riding behind another on the same horse.

Te-rá-fuc ترافق are verses composed in such a manner that any two hemistichs thereof may be taken indifferently, and yet form a complete distich, without the Poem suffering injury either in signification, in rhyme, or in measure. — Miserable bad taste

از زلف برون كني اگر تاب شوم
بر لب ننهي اگر مي ناب شوم
در چشم نياوري اگر خواب شوم
از دست فرو ريزي اگر آب شوم

" Reject me from your locks, if I be a ringlet; suffer me not to touch your lips, if I be pure wine; bring me not to your eyes, if I be sleep; pour me from your hands, if I be water."

Mo-sum-mut مسمط is when the Poet composes some hemistichs of the same measure and rhyme, and closes the last hemistich with the prevailing rhyme of the Poem.

Examples of Triplets.

عاشقيم و شعار ما اينست
اينچنينيم و كار ما اينست
شرف روزگار ما اينست

" I am a lover, and this is my custom; I am of such sort, and my occupation is this; the boast of my time is this."

سالها شد كه زار و محزونيم
بارخ زرد و اشك گلگونيم
كه خزان و بهار ما اينست

" For years past, I have been afflicted and distressed with pallid cheeks and rose-coloured tears; for such is my autumn and my spring."

هردم از دوري رخ ماهي
ميكشم ازدل حزين آهي
شمع شبهاي تار ما اينست

" Every moment that I am absent from the cheek of my mistress, I utter a sigh from my afflicted heart: this is the candle of my dark night."

آنكه چون روي او گلي نشگفت
حيرتي را چو ديد خندان گفت
عا شق خاكسار ما اينست

" Her, whose cheek the bloom of the rose cannot equal; when she beheld Hi-ruttee, said, laughingly, This is my humble lover."

Example of Tretrasticks.

زامدن نوبهار باغ چو بت خانه شد
گشت رخ گل چو شمع باد چوپروانه شد
پيشه بلبل كنون گفتن افسانه شد
گل زخوشي پاره كرد برتن خود پيرهن

" From the arrival of spring, the garden resembles an idol temple; the cheek of the rose represents the candle; and the wind may be compared to the moth; the business of the nightingale is now to relate tales; the rose bursts the vestments of its body through joy."

Example of Pentasticks.

درعشق تو اي صنم چنانم
كز هستي خويش درگمانم
هر چند كه زار و نا توانم
گر دست دهد هزار جانم
در پاي مباركت فشا نم .

" Such is my affection for thee, idol of my soul! that I even doubt my own existence: however I may be distressed and weak, if you bestow your hand, I possess a thousand lives, which I would devote at your happy feet."

Example of Hexasticks.

اي عشق تو با جان من از مبداء فطرت
وصل تو صفاي دل و هجر تو كدورت
صورت نتوان بست كه از خامه قدرت
پيدا شده باشد چو رخ خوب تو صورت
ني كسوت ادراك تو بر قامت فكرت
ني دامن او صاف تو در دست فصاحت

" Yes, the affection which I have for you in my soul, was formed from the first interview. Your presence purifies the heart, and your absence disturbs it. The imagination cannot conceive how the pen of fate could create a countenance so beautiful as thine: imagination cannot conceive your perfections; neither can eloquence reach the skirt of your excellencies."

Another of Hexasticks.

بیرون ز وصال تو دلم را طلبي نیست
جزیاد تو درخاطر غمگین طربي نیست
درکشورخربی چوتو یاقوت لبي نیست
تاریکتر از روز فراق تو شبي نیست
فریاد من سوخته دل بي سببي نیست
دود از سر آتش رود و خون زجراحت

" Besides the desire of your compauy, my heart hath no wish: besides the contemplation of yourself, my sorrowful heart hath no enjoyment. In the region of beauty, there are no ruby lips to be compared to thine. No night is darker than the day when you are absent. The complaint of my burning heart is not without cause: smoke issues from flame, and blood from a wound."

Mos-ta-zád مستزاد is when a line of Prose is introduced after a hemistich or a distich, the sense of which prose line must be connected with the poetry, but the verse must be so constructed as to be complete without it:

فارغ زشراب صاف گلرنگ مباش
چون درد کشان
بي باده و مطرب خوش آهنگ مباش
در دیر مغان

چون لاله قدح گیر و چو گل خندان شو
در گلشن دهر
یعني که بسان غنچه دلتنگ مباش
در باغ جهان

" Quit not the pure and rosy wine,
Like dreg-drinkers:
Be not without wine and melodious minstrels,
In the house of the vintners:
Take the cup resembling the tulip, and smile thou like the rose,
In the garden of time;
That is, let not your heart be contracted like a rose-bud,
In the garden of the world."

Another Example.

رفتم بطبیب و گفتمش بیمارم
از اول شب تا بسحر بیدارم
درمانم چیست
نبضم چو طبیب دید گفت از سر لطف
جز عشق نداري مرضي پندارم
محبوب تو کیست

" I went to the physician, and said to him, I am sick,
I lie awake from night until morning;
What is my remedy?

When the physician felt my pulse, he kindly said,
I think you have no disorder but love;
Who is your mistress?"

Another Example.

رفتم بر یار و گفتمش دلدارم
داغي زغم عشق تو بر دل دارم
درمن نگريست
گفتا تو کدام دردمندي چه کسي
صد عاشق چون تو در سلاسل دارم
گو نام تو چيست

" I went to my beloved, and said to her, O my heart!
I carry in my breast a wound caused by the grief of love.
She stared at me.

She asked, who and what art thou, who thus complain?
I hold a hundred such lovers in my chains.
Say what is your name?"

Ukhs عکس (Inversion) is when the same words which commence a sentence are reversed to conclude it. This form is also called *Tub-deel* تبديل or interchange.

در چهرهء تو ديدم لطفي که مي شنيدم
لطفي که مي شنيدم در چهرهء تو ديدم

" In your countenance I beheld that beauty of which I had heard.
That beauty of which I had heard, in your countenance I beheld."

Amongst the variety of *Ukhs*, is when the same words are read both backwards and forwards, in the manner of the anagram, excepting that there letters, and here whole words, are transposed.

درمي داري و داري کرمي
کرمي داري و داري درمي

" You possess money, and you possess liberality: liberality you possess, and money you possess."

با حسان تويي حاتم برفعت تويي کسري
بغرمان تويي آصف به برهان تويي عيسي

" In liberality you are Hatem, in dignity you are Cæsar; in command you are Asof, in argument you are Jesus."

Reversed.

عيسي تويي به برهان آصف تويي بغرمان
کسري تويي برفعت حاتم تويي با حسان

" You are Jesus in argument, you are Asof in command; you are Cæsar in dignity, you are Hatem in liberality."

Mo-kur-ur مکرر, or reiteration, is when a word is repeated in the same distich as hemistich.

روي تو صفحه صفحه و هر صفحه افتاب
موي تو حلقه حلقه و هر حلقه ز و طناب
زان صفحه صفحه صفحهٔ گل شد ورق ورق
زان حلقه حلقه حلقهٔ سنبل به پيچ و تاب

"Your cheeks resemble two leaves, and each leaf is the sun. Your hair hangs in ringlets, and each ringlet is a cord (*to bind your lovers*). From envy of those leaves, the leaves of the rose are expanded. From envy of those ringlets, the spikenard becomes twisted."

Ruk-ta رقتاء is the name of a species of sheep of a grey colour; and this term is used by Rhetoricians, for a species of composition wherein the letters are with and without diacritical points alternately.

خدنگ غمزه شوخ مغ صنوبر قد
زكند شست هنر خسته جان مير جليل

Khy-fá خيفا is a horse, one of whose eyes is black, and the other blue; and this term is applied to a composition wherein the words are with and without diacritical points alternately.

علم بينش دهد ببين دلرا
روح جنبش دهد ببين گلرا

Tus-gheer تصغير is the letter ك added at the end of a word when it is called *Kaf-tusgheer* كاف تصغير, or the diminutive *Kaf*.

Sometimes it is used to express kindness and affection; but generally to denote contempt, as in the following lines:

بتكي پياله بركف رخكش زباده گلگون
دلكم ربوده يكدم بد و لعلك پر افسون

"A little idol with a glass in her hand, her little cheeks tinged with rosy wine. My little heart was captivated in an instant, by two little rubies full of enchantment."

Mo-kutta مقطع, or disjoined, is when the Author uses words composed of letters written separately, without any joinings:

دارم آه زار در دوري يار
ذوق دل زان روي دارم ارزو

The sense of which is,

"I utter many sighs in her absence; my heart being entirely bent upon beholding that face."

Moo-sul موصل, or joined, is the reverse of *Mokutta*, all the letters being joined together.

گر تو جانان حريف ماباشي
هيچ غم نيست غير قلا شي

"If thou, my beloved, art my friend, there is nothing to dread but poverty."

Tir-je-á ترجيع, or involving, is the name given to a species of poem formed of distinct parts, each part consisting of an equal number of distichs, never less than five, nor more than eleven. The rhyme of each stanza is different, each has a distinct *mutla*; and at the end of each stanza is an extraneous distich, connected in sense with the stanza, although the stanza is complete in itself. When the same extraneous distich is added to every stanza, it is called *Tir-je-á-bund* (ترجيع بند); but if these final distichs are various, they are called *Tir-keeb-bund* (تركيب بند).

Tir-jee-a-bund, from Hafiz.

اي سرو سمنبر گل اندام   از عارض تو خجل مه تمام
بازآي كه هجر جانگدازت   برد از دل من قرار و آرام
ماييم و غم فراق و جاني   تا خود بكجا رسد سرانجام
جز محنت و درد كو بيانيست   دور از تو نصيب ما ز ايام
حالي چو نميشود مهيا   كام دلم از تو اي دلارام

آن به كه زصبر رخ نتابم
باشد كه مراد دل بيابم

در سختي عشق گر بميرم   من دل زغم تو بر نگيرم
پيوسته كمان ابروانت   از غمزه همي زنند تيرم
نتوان بقلم نوشت شوقم   گر تير فلك شود دبيرم
پير غم عشقم ارچه طفلم   طفل ره عشقم ارچه پيرم
چون كرد زمانه ستمگار   دور از تو به بند غم اسيرم

آن به كه زصبر رخ نتابم
باشد كه مراد دل بيابم

"O silver-bosomed cypress, a form delicate as the rose, the beauty of whose charms surpasseth the moon in her brightest splendor! return, for your absence melts my soul, and deprives my heart of ease and rest. Here are my body and my soul lamenting your absence: under such circumstances, how is it possible for me to exist? You would say, that, excepting grief and pain, destiny had bereft me of every thing in your absence. Seeing that I cannot now obtain the desire of my heart from you, the comfort of my life,

"It is best not to turn away my face from patience; perhaps I may yet obtain my heart's desire."

"Were I sure of dying under the pangs of love; nevertheless, my heart should not cease to grieve for you. Thy eyebrow, like a bow, smiteth incessantly with the arrows of amorus glances. The pen could not describe my longing desire, even although Mercury were to be my secretary. I am old in the sufferings of love, although but an infant; an infant in the paths of love, yet old in years. Seeing that, during your absence, tyrannic fortune holds me in the fetters of sorrow,

"It is best not to turn away my face from patience; perhaps I may yet obtain my heart's desire."

Mo-lum-ma ملمع is when the Poet composes his hemistichs or

distichs in Persian and Arabic alternately, and which is allowable as far as ten distichs in each language.

احن شو قالي ديار لقيب فيها جمال سلما
که ميرساند ازان نواحي نويد لطفش بجانب ما

" I weep after the city where I had an interview with the beautiful Selima: who will bring me from that country the glad tidings of her kindness towards me?"

Mo-se-huf مصحف is when words are used, which, upon the changing the diacritical or the vowel-points, have meanings diametrically opposite. Thus the lines:

مادرت را هزار بوسه زدم
بدرت خود نبود الا من

may be read thus:

" I gave you a thousand kisses; there was no one at your door excepting myself."

Or thus:

" I gave your mother a thousand kisses; you had no father but myself."

Te-zul-zool تزلزل is when there is a word, of which, upon changing the vowel-point of one letter only, the sense is altered entirely. Thus:

روز و شب خواهم همين از کرد گار
تا سرت باشد هميشه تاجدار

" Day and night I am incessantly imploring God, that your head may ever be crowned."

If the letter ج in تاجدار is made quiescent, *táj-dár*, it signifies " crowned;" but when it is accented, *tá-je-dar*, it means, " to, or upon the wall."

Tuz-meen تضمين is when the Poet applies to his purpose some lines from another author; but in case the author so quoted be not well known, it is incumbent on him to mention the name, in order to obviate the imputation of plagiarism.

Tá-reekh تاريخ (or date) is when, upon the occurrence of any remarkable event, a word or a verse is made up of letters forming the date thereof in the Hijera style. The beauty of this species of composition consists in the words of the date being also applicable to the circumstances of the event. Thus, when Sumbha, the Mahratta chief, with his wife and children were taken prisoners by the troops of Aurungzeeb, somebody expressed the date thereof in the following hemistich:

بازن و فرزند سنبها شد اسير

" Sumbha was made prisoner with his wife and children, or—*A. H.* 1104."

Of Style and Sentiment.

Bud-e-ea má-no-wee بدايع معنوي or style and sentiment, on which the beauty of composition depends.

Ey-ham ايهام (or enigma), and which is also called *Tew-re-yut* تورية according to the Arabian rhetoricians, is when a sentence or a word is used with a doubtful meaning, so that the hearer may mistake the intention of the speaker; as in the following lines of Sady:

سعدي هزار جامه ز دستت قبا كند
يک مهر باني از تو بسالي نيافته

Mehr-bá-nee is the name of a kind of garment, and also signifies kindness; so that this distich may be taken in two senses:

"On your account Sady hath torn a thousand garments; whilst, in the course of a year, he hath not obtained of you one kindness, or one garment."

But the Persian Poets define *Ey-hám* to be using a word having several meanings, all equally applicable to the subject.

Example from Amed.

دل عكس رخ خوب تو در آب روان ديد
واله شد و فرياد بر آورد كه ماهي

"My heart saw, in a running stream, the reflection of thy face; enraptured, I exclaimed, Is it the moon!

The word *Máhee* has four meanings, equally applicable in this place—1. the moon—2. water—3. a fish—4. what thing?

It is said, that Ameer Abool-burkát wrote and sent the following distich to Meer Aly Sheir:

خشک شد کشت امید و قحط شد تخم وفا
زاتش غم تا در ابر چشم من باران نماند

"The field of hope is parched up; there is a scarcity of the seed of faithfulness. The fire of grief has totally exhausted the rain, from the clouds of my eyes."

The diacritical points having been misplaced, or omitted, Meer-Aly Sheir instead of تا read يا, and objected that the verse had no meaning. When this was told to Abool-burkát, he sent the following verses:

هرچه آيد به نزد اهل صواب
بگمان خطاش خط نكنند
هرچه خوانند نيک فكر كنند
يا بخوانند تا غلط نكنند
نقطها گرفتند بزير و زبر
عقل را پير و نقط نكنند

"Whatever cometh before men of upright intention, they do not mark it with a line as faulty, merely upon conjecture of its being

erroneous: whatever they read, they well consider; or else they read it not, that they may not be mistaken. Admitting that the dots are misplaced, the sense does not depend upon dots."

Moh-te-me-looz zid-deen محتمل الضدين is when a sentence is introduced in such a manner that it will bear two constructions diametrically opposite to each other; such as praise, and satire. It is also called *Zoo-je-he-tain* ذوجهتين:

اي خواجه ضيا شود زروي تو ظلم
با طلعت تو سور نمايد ما تم

"Indeed, sir, your countenance converteth darkness into light: at your presence, mourning is changed into joy."

Or thus:

"Indeed, sir, light by your presence is turned into darkness: at your presence, joy is turned into sorrow."

There is a story, that a Sunnee and a Shee-ah being in a large company, asked a great personage, whom he esteemed to be the most excellent of mankind, next to the Prophet? he answered,

مَن بِنتُه في بيتِه

"That person whose daughter is in his house."

Which being applied to the daughter of Mohammed, is in favour of Aly; but, if applied to the daughter of Abubecre, gives the preference to him.

There is also a story of Akeel, that, being displeased with his brother Aly the Khalif, he went over to Moa-wi-yeh, who received him with great kindness and respect: but desired him to curse Aly; and, as he would not admit of any refusal, Akeel thus addressed the congregation:

ايها الناس اعلموا ان علي ابن ابي طالب اخي و امرني
معاويه ان العنه فلعنت الله عليه

"O people! you know that Aly, the son of Aboo-tá-leb, is my brother; now Moa-wi-yeh hath ordered me to curse him, therefore may the curse of God be upon him!"

So that the curse would apply either to Aly or to Moa-wi-yeh.

Tush-beeh تشبيه (or simile) is to compare the quality of any thing to that of something else:

خشم تو قاهر چو نار و جود تو سايل چو آب
طبع تو صافي چو باد و حلم تو ثابت چو طين

"Your anger is violent, like fire; your liberality flows, like water; your mind is pure, like air; your clemency is immoveable, like the earth."

8 JUN 1952

Tuf-seer تفسير or paraphrase, is when the Author writes first some subject summarily, and then enters into explanation and detail. Of *Tufseer* there are two species, 1. *Je-lee* جلي and 2. *Khe-fee* خفي

1. *Tufseer Jelee,* is when the Poet in an hemistich or distich uses words of doubtful meaning, requiring explanation; and therefore in another hemistich or distich, he explains the sense in repeating the same words:

یا به بندد یا کشاید یا ستاند یادهد
تا جهان بر پاي باشد شاه را این باد کار
انچه بستاند و لایت وانچه بدهد خواسته
وانچه بندد پاي دشمن وانچه بکشاید حصار

"Either he will bind, or he will conquer; either he will take, or he will grant. As long as the world shall endure, may the king perform these exploits: take kingdoms, grant desires, bind the feet of his enemies, or conquer fortresses."

2. *Tufseer Khefee,* is when the Poet at first is concise and obscure, and then becomes diffusive and clear, but without repeating the words of the text in the commentary:

همي آرند پیوسته زبهر جشن تو پیدا
همي زایند همواره زبهر بزم تو آسان
رطب نخل وعسل نحل وابریشم کرم ومشک آهو
درر دریا وزر خارا وشکر نال کوهرکان

"They produce incessantly for your delight; they yield constantly without labour, for your banquet; the palm tree, fresh dates, bees honey, worms silk, deer musk, the sea pearls, the stone gold, the cane sugar, the mines precious stones."

Tákeed ul mu-deh bé ma-yesh bé hooz zum-mé تاکید المدح بمایشبه الذم is when the Author, celebrating a mistress, or some great personage, after recounting their virtues in general, and wishing to add other excellencies, proceeds with such a word that the hearer may suspect he is going to satirize and expose faults; so that when he expatiates on their additional perfections, it excites surprize:

عدل و انصاف تو شاها بکمال است و لیک
اینقدر هست که در بذل نداري انصاف

"Your majesty's justice and equity are in perfection, excepting that your liberality is so excessive that it hath no bounds."

Takeed uz zum-mé bé ma-yesh bé kul mu-deh تاکید الذم بمایشه المدح is the reverse of the foregoing:

ندارد خلق از و درهم نه دینار
ولي دارند از و آزار بسیار

"Mankind partake not of his riches; but they are obliged to him for many injuries."

Hoos-nul tá-leel حسن التعلیل or exaggeration, is when, in

a witty Causation

order to extol any excellency, for the sake of a witticism, a comparison is used suitable thereto, but rather far fetched:

آن زلف خوشت که دل پسند افتاده است
از قد چو سروت چو کمند افتاده است
گفتم که چرا شکسته سر تا پایست
فرمود که از جاي بلند افتاده است

"That delightful ringlet of thine, which charms the heart, has fallen like a noose from your cypress form. I asked, why is it thus twisted from head to foot? It answered, because it has fallen from a lofty place."

So-wál ó jé-wáb سوال و جواب dialogue, called also *mo-rá-já-ut* مراجعت or return, is when the Poet asks a question, and answers it in the same hemistich, or makes one hemistich or one distich a question, and another the answer:

گفت جانان سوي من بگذر بسر گفتم بچشم
گفت ترک جان کن و در من نگر گفتم بچشم

"My beloved said, come to me upon your head; I answered, with my eyes, (i. e. I consent;) she said, bid adieu to life, I replied, with my eyes."

گفتم سخنت شکسته وش چون آید
با انکه همه چو در مکنون آید
گفتا که ازین دهان تنگی که مراست
تا نشکنمش چگونه بیرون آید

"I asked, Why are your words thus broken, whilst they all come forth like bright pearls? She said, From this little mouth of mine, unless I break them, how can I utter them?"

The dialogue is frequently carried on without saying, I asked, and she replied.

پیام دادم نزدیک آن بت کشمیر
که زیر حلقهٔ زلفت دلم چراست اسیر
جواب داد که دیوانه شد دل توز عشق
بره نیارد دیوانه را مگر زنجیر

"I sent a message to that Cashmerian idol, Why is my heart held captive under the curl of your ringlets? She answered, Because your heart is distracted with love; and the madman is not suffered to appear abroad without a chain."

Another Example.

زان مطرب مجلست زند دست بهم
کز باغ زمانه رم کند طایر غم
ني نی غلطم که دستهاي مطرب
از شادی بزم بوسه گیرند بهم

"At your banquet that minstrel strikes her hands together, in order that she may drive away the bird of sorrow from the garden of delight. No, no, I am mistaken, for the hands of the minstrel, rejoicing at the feast, are kissing each other."

G

Te-já-he-lool a-rif تجاهل العارف is when the speaker is acquainted with a subject, but, pretending ignorance, sets forth that it is thus or thus, and relates other matters of a similar nature:

روزگار آشفته تر یا زلف تو یا کار من
ذره کمتر یا دهانت یا دل افکار من

"Which is most disordered, your ringlets or my mind? Which is smallest, your mouth or my afflicted heart?"

Another Example from Jami.

عارض است این یا قمر یا لالهٔ حمرا است این
یا شعاع شمس یا آیینهٔ دلها است این
چشم تو جادو است یا آهو است یا صیاد خلق
یا دو بادام سیه یا نرگس شهلا است این
قامت است این یا الف یا سرو یا نخل مراد
یا مگر گلدستهٔ باغ جنان آرا است این
زلف یا قلاب یا زنجیر یا مشک ختن
سنبل تر بر سمن یا عنبر سارا است این
یارب این طاق است یا محراب یا قوس قزح
یا هلال عید یا ابروي ماه ماست این
حقهٔ لعل است یا سر چشمه آب حیات
یا دهن یا میم یا طوطي شکرخاست این
یارب این خورشید تابانست یا ماه تمام
یا فرشته یا پري یا شوخ بي پرواست این
کوي تو کعبه است یا خلد برین یا بوستان
یا گلستان ارم یا جنت الماوا است این

طوطي شیرین زبان یا قمري باغ جنان
بلبل بي خانمان یا جامي شیدا است این

"This is a face, or the moon, or a beautiful tulip; or else the beams of the sun, or a mirror of hearts. Your eyes are enchantments, or a deer, or a hunter of mankind; or else two black almonds, or two beautiful narcissuses. This is a human form, or an *alif*, or a cypress, or the tree of desire; or perhaps a nosegay, an ornament of the garden of Eden. It is a ringlet, or a hook, or a chain, or else musk of Tartary; fresh spikenard bent upon a lily, or ambergris of Sana. Wonderful! it is an arch, or an altar, or the rainbow; or the festival new moon, or the eyebrow of my mistress. It is a casket of rubies, or the source of the fountain of immortality; it is either a mouth, or a *meem*, or a sugar-pecking parrot. Astonishment! this is either the glorious sun, or the full moon; or an angel, or a fairy, or else it is my blithsome mistress. The street where thou dwellest is Caaba, or Paradise, or Eden, or the bower of Irem, or the mansions of the Blessed; whilst Jami may be compared to a sweet-tongued parrot, or a dove of the garden of Paradise, or a wandering nightingale."

Mo-bá-lé-géh مبالغه or hyperbole, is when the author exceeds the bounds of probability. Of this there are three species.

1. *Tub-leegh* تبلیغ when the thing is possible both to reason and experience:

بینم چو با رقیبت روزي نشسته تنها
از فکرآن نیاید خوابم بدیده شبها

"Should I behold you but one day in private with my rival, such a sight would deprive my eyes of rest for many nights."

2. *Igh-rák* اغراق when the thing is possible, but not probable:

در روز هجر هرچند بیحد دهي شرابم
دور از تو شب نیاید اصلا بدیده خوابم

"In the day that you are absent, should they drench me ever so much with wine, being distant from you, sleep would not visit my eyes for an instant."

3. *Ghoo-loo* غلو when the assertion is absolutely impossible:

بعزم گردشش آن گرم رفتار
بگردد گرد گردون همچوپرگار
هوانا گرده راهش التیا مي
که یابد دورهٔ او انتظا مي

"When that swift courser undertakes his journey, he revolves round the sphere like a pair of compasses; and so rapid is his way, that the air cannot unite again before he has completed his circuit."

Luff-ó-nusher لف و نشر in Arabic signifying twisting and unfolding, is when some properties are described, and then others introduced; but it is left to the discernment of the hearer to connect them properly together.

Example from the Shahnameh.

بروز نبرد آن یل ارجمند
بشمشیر و خنجر بگرز و کمند
برید و درید و شکست و به بست
یلان را سر و سینه و پا و دست

"In the day of battle, that noble warrior, with sword, dagger, club, and noose; cut, tore, broke, and bound that hero's head, breast, feet, and hands."

Another Example, where no Arrangement is observed.

در باغ شد از قد ورخ و زلف تو یاب
گلبرگ تري سر وسهي سنبل سیراب

"In comparison with your stature, your cheeks and your ringlets, there cannot be found in the garden, either fresh rose leaves, or a straight cypress, or fresh spikenard."

Muz-hé bé-ké-lá mee مذهب کلامي is when the Poet brings proof of his assertion:

آن بادیهٔ که منزل جانان است
نزد دل من به از بسي بستان است
زیرا که بود مراد جانم آنجا
هرجا که بود مراد بهتران است

"That wilderness, wherein is situated the dwelling of my mistress, in my estimation, is preferable to a garden; because there is

the wish of my heart, and that place is most desirable on which the affections are fixed."

Cowl-bá mu-jeb قول با موجب is when there occur in conversation, words which the hearer comprehends differently from the intention of the speaker, and which words will bear a double interpretation :

رقیب گفت که افتاده ام مرا بردار
دعاش کردم و گفتم خدات بردارد

"My rival said, I have fallen, lift me up ; I blessed him, and said, May God lift you up (or take you to himself !)"

Sy-ák-ool-á-dád سیاق الاعداد is when the Author uses several subjects, each of which has a distinct signification, but to which one property will apply generally, as in the last hemistich of the following distich of Ameer Khusro :

مطربا سوي چمن وقت گل آهنگ توکو
صوت تو نغمه تو بربط تو چنگ تو کو

"Oh minstrel ! where are your exertions in the garden, during the season of the rose ? Where are your notes, your song, your harp, and your lute ?"

Tun-seek us-se-fát تنسیق الصفت is when he uses contrary properties, as they occur, without any order or regularity :

کان هنر مکان ادب معدن کرم
بحر حیا جهان سخا مرکز و قار

"The mine of art, the seat of order, the mine of munificence; the sea of modesty, the world of liberality, the centre of dignity."

Ir-sál ul me-sul ارسال المثل is when the Poet introduces one example into each distich :

وصل هرچند میسر دلم اندر طلب است
کوزه هرچند پرآبست ولي خشک لب است

"Notwithstanding so many interviews, my heart is still desirous of more ; as the flagon, however full it may be of water, has nevertheless dry lips."

Ir-sál ul me-se-layn ارسال المثلین is when the Poet introduces two similes into every distich :

نصیحت همه عالم چو باد در قفس است
بگوش مردم نادان چو اب در غربال

"Advice from all the world, is like wind in a cage. In the ear of the ignorant, it is like water in a sieve."

Te-dá-rook تدارک is when the Poet commences with words that the hearer imagines to be satirical ; but when he listens to the remainder of the sentence, he perceives the whole to be praise :

مدح تو بگفتند و نخواهم که بگویند
زان روي که مدح تو زاندازه برون است

"They speak in your praise; but I do not wish them to speak, because your praise is beyond measure."

Ta-uj-joob تعجب is when the Poet introduces or expresses himself with amazement:

نیستي دیوانه براتش چرا غلطي همي
نیستي پروانه گرد شمع چون جولان کني

"You are not a madman, why will you roll upon fire? You are not a moth, why do you flutter round the candle?"

Jum-má ó tuf-reek ó tuk-seem جمع و تفریق و تقسیم

1. *Jum-ma* is when the Poet brings together several subjects, having one general property:

فقر و کنج و خمول راحت دان
شهرت و مال و جاه آفت دان

"Know that poverty, retirement, and obscurity, are comforts; whilst fame, riches, and dignities, are to be considered as misfortunes."

2. *Tuf-reek* when the Poet separates two subjects which explain one another, although there is no connection between them.

Example from Hafez.

دست ترا بابر که آرد شبیه کرد
کین بدره بدره بارد و آن قطره قطرهٔ

"Who can compare your head to the clouds, since this showers bags of money, whilst the other gives only drop by drop?"

Tuk-seem is when the Poet, in a hemistich or distich, recites several particulars; and afterwards, in another hemistich or distich, introduces some others in connection with them, and assigns each to each regularly:

راضیم از عشق و می زانکه نیند آشنا
آن بدل بو الهوس و این بلب پارسا

"I am pleased with love and wine, because they are not friends: neither love with the libidinous, nor wine with the lips of the pious man."

Jummá má tuf-reek جمع مع تفریق is when the Author unites several particulars in one comparison, and then separates them with contrary epithets:

جاي خصمت چو جاي تست رفیع
آن تو تخت و آن دشمن دار

"The station of your enemy is as exalted as yours: yours is a throne, and his is a gibbet."

Jummá má tuk-seem جمع مع التقسیم is when the Poet, in a hemistich or a distich, first uses words collectively, and again separately in another hemistich or distich:

غم دو چیز مرا دو چیز سپرد
دیده را آب و سینه‌را زنگار

" To two things that belonged to me, sorrow gave me two other things; water to my eyes, and exceeding pain to my breast."

And it may happen that he first uses them separately, and then collectively, as in the following verses:

با دوستان بدي تو و بادشمنان نکو
این خوي تست وه چکند کس بخوي تو

" You are bad to your friends, and good to your enemies: this is your nature, and who can change nature?"

Jum-má má tuf-reek ó tuk-seem جمع مع تفریق و تقسیم is when the Author first uses several things collectively, in one signification, and then discriminates them:

همچو چشم تو نگر است لبش
این باب آن بلو لوي شهوار
آب این تیره آب آن روشن
این که گریه آن که گفتار

" Her lips abound, like my eyes; these with tears, and those with royal pearls: but the water of these is turbid, and the water of those is bright; mine are exhibited in weeping, her's in speech."

Hoosn te-lub حسن طلب is when the Speaker wants to say

something in praise of the person, so as to give him satisfaction, without trespassing the bounds of decorum:

خسروا باز مانده در جنگم
که بهم میکند اردم هموار
چه بود گرکف تو بردارد
ز میان من و زمانه غبار

" O king! I am at variance with the world, because I am always living uncomfortably. How easy would it be for thy hand to remove the strife that is between us!"

Mud-hé-mo-wuj-jeh مدح موجه called also *Is-tem-bá* استتباع is when the Poet exalts the character of his patron, by alluding to other virtues besides what are directly set forth, and thereby bestowing double praise:

آن کند کوشش تو براعدا
که کند بخشش تو بر دینار

" Your gallant actions have the same effect upon your enemies, as your munificence hath upon money."

It-té-rád اطراد is praising any one along with his ancestors, in genealogical order:

Example from Abool Féráj Roomee.

ترتیب ملک و قاعدهٔ دین ورسم داد
عبد المجید احمد عبد الصمد نهاد

" He governed the kingdom, regulated the empire, and distributed justice; Abdool Mujeed, the son of Ahmed, the son of Adbus-se-mud."

Ké-lá-méjá-má كلام جامع is when the Poet treats on morality, philosophy, or worldly delights:

نصيحتي كنمت ياد گير و در عمل آر
كه اين حديث ز پير طريقتم ياد است
مجو درستي عهد از جهان سست نهاد
كه اين عجوزه عروس هزار داماد است
هرگز نبود دمي حضور و طربم
هر لحظه شود زياده رنج و تعبم
هردم المي دگر رسد بي سببم
القصه من از طالع خود در عجبم

" I give a piece of advice, remember and act accordingly; since it is a saying which I recollect to have heard from a man of piety, Look not for the exact performance of an engagement, from a world whose principles are relaxed; for this widow hath been the bride of a thousand husbands. I have never enjoyed a moment of pleasure and satisfaction; every instant being an increase of sorrow and distress. In short, I am astonished at my own destiny."

Ul-huj-lo-yu-rá-do-bé-hil-jud-deh الهزل يراد به الجد is when what seems to be only a stroke of humour, is really truth:

مردم مشهد بسي نوشند مي گفتا كسي
گفتمش آن هست مي وقي خورند ايشان بسي

" The people of Meshed drink a great deal of wine, said a certain person. I answered him, in truth that is wine; but they also drink a great deal of what has been cast up by others."

This distich, although given as a joke, yet contains a philosophical remark; because the people of Meshed drink a great deal of قي which is honey, or the vomit of bees.

There is a story, that an old woman came to Mohammed, and besought him to pray to God to admit her into paradise. He told her, that old women did not enter there; upon which she departed in tears and lamentation. But at length the Prophet ordered one of his companions to tell her, that no old women enter paradise, because God hath promised to restore them to youth, before he removes them to the mansions of bliss.

Tál-meeh تلميح literally signifies using something savoury; and is when the Author alludes to some popular story or verse:

Allusion to a Story.

نور چشما بي گل، ويت به بستان حال من
گشته همچون حالت يعقرب در بيت الحزن

" O light of my eyes! when the garden of my condition is deprived

of the rose of thy countenance, my state becomes like Jacob in the house of mourning,"

Allusion to Verses.

پیش من حاصل کونین بود چون یك جو
مزرع چرخ چرا بینم و داس مه نو

" In my estimation, the harvest of both worlds would be equivalent to a barley-corn; why should I behold the field of sky, and the sickle, the new moon?"

This alludes to the following Distich of Hafiz:

مزرع سبز فلك دیدم و داس مه نو
یادم از کشته خویش آمد و هنگام درو

" When I survey the field of azure sky, and the sickle, the new moon; I recollect my own field, and the season of harvest."

A-á-trá zool ké-lá-mé kub-bul ul ét mám اعتراض الكلام قبل الاتمام called also *Hushoo* حشو is when the Poet commences a subject, and, before the distich is concluded, brings in something else, (without which the sense would be complete,) and then proceeds with the original subject. Of this there are three species.

1. *Hosh-oo Khe-be-eh* حشو قبیح when there is introduced a superfluous word, as in the following example:

راي تو همچو شمس منیر است و روشن است
ذات تو همچو كوه حلیم است و برد بار

" Your understanding, like the sun, is light and bright; your temper resembles a mountain, in patience and suffering."

Here روشن after منیر برد بار after حلیم and are tautology.

Hush-oo me-te wasset حشو متوسط is when the words, although superfluous to the sense, do not injure the verse, so that their being there or not is a matter of indifference; such as اي آفتاب مرتبه in the following distich:

در جنب راي روشن تو نور آفتاب
اي آفتاب مرتبه نوریست مستعار

" By the side of your enlightened mind, (who equal the sun in dignity,) the light of the sun is a borrowed light."

Hush-oo me-leeh حشو ملیح is when the superfluous words are introduced to embellish the style:

تیغت كه باد سینه خصمت نیام او
در دست توچو با اسد الله ذوالفقار

" Your sword, (may the bosom of your enemy be its scabbard!) in your hand, may it resemble Zoolfecar* in the hand of the lion of God (Ali)!"

Here the words باد سینهٔ خصمت نیام او are superfluous.

* Name of the famous two-edged sword of Ali.

F. *Il-te-fát* التفات literally signifies looking from one side to another; and, in poetry, means changing the personal pronouns.

Changing from the Second to the Third Person.

جانان زفراق تو دلم پر خون شد
وز یاد رخت سرشك من گلگون شد
القصه بکام دشمنان گشتم دوست
یکبار نه پرسید که حالت چون شد

"O my beloved! on account of thy absence, my heart was full of blood; and, at the remembrance of thy cheek, my tears were red: in short, I was in the condition of her enemies, whilst my friend did not once enquire after me."

From the Third to the Second Person.

گر یار طبیب درد من نیست
دردا که امید زیستن نیست
بیمار ترا به تند رستي
جز ناله میان پیرهن نیست

"If my friend is not my physician, alas there is no hope of life! your patient came to you in full health, but now his garments contain nothing but a sigh."

From the First to the Second Person.

پیشتر بر خودم یقیني بود
که دلم هیچ دلستان نبرد

تو ببردي همه یقین مرا
بطریقي که کس گمان نبرد

"Formerly I was confident, within myself, that no mistress could deprive me of my heart: you bereft me of all my confidence, in such a manner as to leave no doubt with any one."

From the First to the Third Person.

گفتمش عید است آن رخسار و ابرو ماه عید
گفت آري روشن است این حال پیش اهل دید

"I said to her, These cheeks are a festival, and your eyebrow is the festival moon. She replied, Yes, this matter is very clear to those who can see."

From the Second to the First Person.

بي روي تو گر هزار گلذار بود
در چشم عطایي همه چون خار بود
نبود چو غم هجر مرا هیچ غمي
هر چند غم زمانه بسیار بود

"Deprived of your countenance, if there were a thousand flower-beds in the eyes of Atta-y, they would all resemble thorns: I can suffer no grief equal to that occasioned by my separation from you, although I have experienced many worldly sorrows."

From the Second to the First Person.

دلي كه عاشق و صابر بود مگر سنگ است
ز عشق تا بصبوري هزار فرسنگ است
چه تربيت شنوم من چه مصلحت بينم
مرا كه چشم بساقي و گوش برچنگ است

"The heart that can contain both love and patience, is not a heart, but a stone; there are a thousand pharsangs distance between love and patience: what discipline shall I adopt, what advice shall I pursue, my eyes being fixed on the cup-bearer, and my ears attention to the harp?"

Is-te-á-reh استعاره literally signifies borrowing, and in Rhetoric is when the Author, instead of the proper sense, borrows another meaning: but it is requisite that the resemblance be striking, and that the change contributes to the embellishment of the composition. The *is-te-á-reh,* or simile, is a species of *mejaz* or metaphor.

Mejáz مجاز The difference between the simile and the metaphor is, that, when the borrowed word is not the governing noun, it is called a metaphor; such as in the instance of valour, a man is called a lion: and if the borrowed word governs something else in the sentence, it is a simile; and in this case it is an expletive, because here the governing noun, and the noun governed, are one and the same thing, such as گل مراد the flower of hope; باغ اميد the garden of hope; meaning in fact nothing but hope:

چشم دولت ز سواد قلمت گشته منير
باغ دانش ز سحاب كرمت گشته نضير

"The eyes of fortune obtained light through the ink of his pen; the garden of wisdom was refreshed by the clouds of his munificence."

Mo-te-zád متضاد is when the Author uses in a sentence words of opposite significations; as hot and cold, long and short, black and white:

بي روي همچو روزت و بی زلف چون شبت
صبحم چو شام نور چو نار است و گل چو خار

"Without your face, which resembles day, and your ringlets (jetty) like night, morning appears to me like evening, light seems fire, and the rose a thorn."

The following hemistich of Sulman is divided into two opposite senses:

هشيار درون رفت و برون آمد مست

"Prudence went in, and Debauchery departed."

Another Example from the Shulestán of Fut-tá-hee.

برخاست نشاط زود و غم دير نشست

"Mirth rose quickly; Sorrow sat late."

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There is another species of *Mo-te-zád,* where the four elements are brought together.

Example from Abool Fé-ráj Roomee.

بادي كه در آيي به تنم همچو نفس
ناري كه بسوزي دل خلقان بهوس
آبي كه بيتوزنده توان بودن و بس
خاكي كه به تست باز كشت همه كس

" Thou art air, that enters my body like breath ; thou art fire, that consumes the hearts of mankind with desire ; thou art water, without which life cannot be sustained ; thou art earth, to which all nature must return."

Ee-hám-te-zád ايهم تضاد is when two words bear two meanings that are not opposite in one acceptation, although they are so when taken in another sense.

گل بخنديد تا هوا بگريست

" The rose laughed (or expanded), from the time that the air wept (or produced rain)."

Mo-rá-a-tun ne-zeer مراعاة تنظير called also *te-nà-soob* تناسب is when the Author unites things that have affinity, such as the sun and the moon, the rose and the nightingale, bow and arrow, &c.

Another species of *té-na-soob* is when the beginning and the end of a sentence have a relative meaning :

زهجر و وصل تو در حيرتم چه چاره كنم
نه در برابر چشمي نه غايب از نظري

" In your absence and in your presence I am distracted, what remedy shall I procure ? You are neither before my eyes, nor hidden from my sight."

Of the nature of *tenásoob* is *ei-há-mee tenásoob* ايهام تناسب which is using a word with two significations, one of which is suitable to the occasion, and the other not :

اي آهوي اناوك افكن مست
يك تير بود زآهوان شصت

" O lascivious fawn, thrower of darts ! one arrow from a fawn is equal to sixty."

Here the word *shust* is intended to express the number sixty, and not the thumb-stall of an archer.

Hoos-ne mut-lá حسن مطلع is when the Poet exerts himself in the *mutlá* of a *ghuzel* or *káseedeh,* so as to fix the hearer's attention, and excite his curiosity for the catastrophe.

Be-rá-ul-é is-teh-lál براعت استهلال is when the Poem opens with an allusion to the subject; as Jami in the commencement of Leila Mujnoon :

اي خاك تو تاج سر بلندان
مجنون تو عقل هوشمندان

محجوب ترا نهار ليلي
مكشوف ترا سها سهيلي

" O God ! the dust of thy threshold is the crown of the mighty; thy foolishness is the understanding of the wise: to those from whom thou art hidden, day is night; whilst with them to whom thou art revealed, Soha * is as conspicuous as Canopus."

Hoos-né muk-tá حسن مقطع is when the Poet exerts himself in the concluding verses, and ends with something striking, in order that the reader may leave off with satisfaction, and be induced to excuse any inaccuracies which may have occurred in the course of the poem. In the *ká-see-deh*, the *hoos-ne muk-tá* is generally used in imploring blessing :

تا بود شورنده آب و تا بود سوزنده نار
تا بود پوینده باد و تا بود پاینده طین
باد اقبالت مدام و باد ایامت بکام
باد گردونت موافق باد یزدانت معین

" As long as water rageth, and as long as fire burneth ; as long as wind moveth, and as long as the earth remaineth firm ; may your good fortune continue, and your reign be happy ! may your stars be propitious, having God for your support !"

* An obscure star in the constellation of the Greater Bear.

PART II.

PROSODY.

PART II.

PROSODY.

عروض

THE word *Sheir* شعر literally signifies knowing and comprehending, and technically is used to express verse, or a sentence having sense, measure, and rhyme. A sentence, without measure, is not verse; nor is measure, without metre and sense, poetry. It is not lawful to call either the Koran or the Hadees poetry, although verse accidentally occurs in them.

Since *Sheir* signifies a measured sentence, and every measure requiring a standard for ascertaining its quantity, it follows, that whosoever engages in the subject of poetry, either as composer or critic, should necessarily be acquainted with the rules of prosody, or that art by which the quality of the metre is discovered. Khaleel Ben Ahmed Basaree was the first person who reduced prosody to rule.

This art is called *Arouz* عروض, or the art of measuring or scanning a sentence by one of the established scales of metre; whatever corresponds with one of these metres, is said to be in measure. The term for scanning is *Tucktea* * تقطيع.

A verse is scanned by separating its component words, in such a manner that every quantity thereof correspond in measure with the feet of that metre in which the verse is composed. In scanning the number of letters, the vowels and consonants are to be considered, but a similarity in letters and in accents is not required; for example, the words طوطي and بلبل are of the measure فَعْلُنْ. But every letter that is sounded is to be reckoned in scanning, although it be not written; and, on the contrary, every written letter that is not sounded, is not to be accounted of any value. And because scanning is founded on the sound, and not on the writing, the number of letters in one hemistich will often exceed those in another hemistich, although they are both of one measure.

Example.

نشست سرور اهل کرم بمجلس خاص

دوخوان سه خوان دو سه خوان خواست خان چه خوان که نخواست

Scanned thus:

نشست سر	وراهلي	کرم بمج	لس خاص
مُفَاعِلُنْ	فَعِلَاتُنْ	مُفَاعِلُنْ	فَعِلَاتْ

* *Tucktea* literally signifies pulling to pieces.

Scanned thus:

دخاستخا	دسخاخا	سخاچخا	که بخاس
مُفَاعِلُنْ	فَعِلَاتُنْ	مُفَاعِلُنْ	فَعِلَاتْ

Here the first hemistich has 22, and the second 43 letters. It is to be observed, that Prosodians write the نون تنوين (or ن of nunnation) at full length, in order that the orthography may be conformable to the pronunciation, and that there may be no doubt.

Observations on the Letters ا *and* و *and* ي.

When ا and و have their appropriate vowels, the former is lengthened by extending the *Futteh*, and the latter by extending the *Zum*; and when this is the case, the pronunciation is the same as if the letters were doubled:

Thus,

آمد } are pronounced { اامد } of the measure
آيد } { اايد } of فَعْلُنْ

and

داود } are pronounced { داوود } of the measure
طاوس } { طاووس } of فَعَلَاتُنْ

The first ا and و are considered accented, and the last quiescent.

The ي is suppressed to supply the place of *Kussir*, and for the short vowel gives a long tone, as in من بيدل where the *Kussir* being extended after ن the letter ي is to be sounded long; and in scanning this, ي would be written in this form مني بيدل in measure مَفَاعِيلُنْ.

This ي is called بطني or hidden. And in this manner, in many Arabic words, ا and و and ي are sounded without being written, such as in الله and هذا and ذلك and به &c.

Letters marked with a *Tushdeed* are also repeated, as خرّم and فرّخ which are in the measure فَعَلُنْ and, in scanning, they write two letters, the first quiescent, and the other accented in this manner خررم and فررخ.

Of the Letters ا *and* و *and* ه *and* ي *when written but not sounded.*

This ا is a conjunction occurring in the middle of an hemistich, when it receives the accent of the preceding letter, and the ا is not sounded; on which account it is called الف وصل or *Alif conjunctive*, because it seems to unite in sound the preceding and the subsequent letters. As for example:

روز سيفي سيه از كاكل مشكين توشد

In scanning this, ا is not sounded.

روزسيفي	سيهزكا	كل مشكي	نت شد
فَاْعِلَاْتُنْ	فَعِلَاْتُنْ	فَعِلَاْتُنْ	فَعِلُنْ

But if *Alif* is sounded, it is not omitted in scanning; as in the following hemistich:

بود فرياد سيفي در غمت از دست تنهائي

Scanned thus,

بود فريا	د سيفي در	غمت از دس	ت تنهائي
مَفَاْعِيلُنْ	مَفَاْعِيلُنْ	مَفَاْعِيلُنْ	مَفَاعِيلُنْ

The letter و is of three kinds واوعطف being that which occurs between two words as a conjunction; such as دل وجان and اين و آن In the Persian language, it generally happens that the letter preceding this و is marked with a *Zum*, and then the و is not sounded; as in the following hemistich:

دل و دلدار و صبر و طاقت كو

In scanning this, و is not written.

دلدلدا	رصبرطا	قت كو
فَعِلَاْتُنْ	مُفَاْعِلُنْ	فَعْلُنْ

But if the و is sounded, it is not omitted in scanning; thus

گل و مل مي بايد و ديد اريار

Scanned thus,

گلوصلمي   بايدوْدي   داريار

فَاْعِلاْتُنْ   فَاعِلاْتُنْ   فَاْعِلاْتْ

Another called واوبيان ضمه is used to express the accent and complete the word, (because no sound can be expressed by less than two letters;) such as تو and دو and چو and همچو

It generally happens that this و is not sounded; as in the following hemistich:

همچو توكو درد و سرا ديگري

Scanned thus,

همچتو   دردسرا   ديگري

مُفْتَعِلُنْ   مُفْتَعِلُنْ   فَاْعِلُنْ

But if it is sounded, it is not omitted in scanning; as for example,

ديگري در دو سراكو مثل تو

Scanned thus,

ديگري در   دوسراكو   مثل تو

فَاعِلاْتُنْ   فَاعِلاْتُنْ   فَاْعِلُنْ

Another called وا و اشمام ضمه is that which occurs after accented with a *Futteh*, but the *Futteh* of خ is not pure, as it partakes somewhat of the *Zum*.

Ishmám اشمام literally signifies causing to smell; and therefore this is called *Ishmam Zummeh*, or *smelling of Zum*.

Example.

خواب و خورخواجهٔ من خوش بود

خابخري   خاجيمن   خشبود

مُفْتَعِلُنْ   مُفْتَعِلُنْ   فَاْعِلُنْ

The letter ه, when used to express an accent, is called بيان حركت and occurs to shew that the letter preceding it is accented, either with a *Futteh*, as خنده and گريه or else with a *Kussir*, as كه and چه and سه &c. Therefore, if this ه occurs in the middle of an hemistich, and is not sounded, it is omitted in scanning. Thus:

گريكردي   خندكردي

فَاْعِلاْتُنْ   فَاْعِلاْتُنْ

But if it is sounded with a *Kussir* in its stead, they use ي. Thus,

گرييمن   خندياو

مُفْتَعِلُنْ   مُفْتَعِلُنْ

If it occurs at the end of an hemistich, it is reckoned ي as a quiescent letter. Thus,

غنچه پيش دهنت لب بسته

Scanned thus,

غنچپیشي دهنتلبه بسته

فَاْعِلَاْتُنْ فَعِلَاْتُنْ فَعْلُنْ

The ه in بسته is equivalent to ن in فَعْلُنْ : and it sometimes happens that this ه, in the middle of an hemistich, corresponds with a quiescent letter in scanning; as for example,

خنده چه كني بگريه بيني من

Scanned thus,

خندچ كنيبگر بيني من

مُفْعُوْلُ مُفَاْعِلُنْ فَعُوْلُنْ

The letter ياي ساكن or quiescent, is when it precedes an accented *Alif*, and is not sounded.

سيغي از عشق اوجدا منشين

In scanning this, ي is not written.

سيفازغش قاوجدا منشين

فَاْعِلَاْتُنْ مُفَاْعِلُنْ فَعِلَاْتْ

Some consider this form as a syncope, and say that the accent of the ا is transferred to the ي, the *Alif* being struck out.

And they scan the above hemistich thus,

سيغيزعش قاوجدا منشين

فَاْعِلَاْتُنْ مُفَاْعِلُنْ فَعِلَاْتْ

But if ي is sounded, it is not omitted in scanning; as for example,

هست سيغي ازدعاگويان مجو آز اراو

Scanned thus,

هست سيغي ازدعاكو يامجوا زاراو

فَاْعِلَاْتُنْ فَاْعِلَاْتُنْ فَاْعِلَاْتُنْ فَاْعِلُنْ

Of ن *quiescent, and of some other Letters that are written; with their Treatment in Scanning.*

It is to be observed, that ن is quiescent when it occurs after any letter of the class called *Muddeh* مد which are ا and و and ي quiescent, preceded by a letter accented with their proper vowels, *Zum, Futteh,* and *Kussir*, as in the words چون and جان and چين when these occur in the middle of an hemistich ن is omitted in scanning, as in the following hemistich:

چون كنم و جان كنم و چون روم

Scanned thus,

چوكنم   جاكنم   چي روم

فَاْعِلُنْ   فَاْعِلُنْ   فَاْعِلُنْ

And, if this ن occurs at the end of an hemistich, it is considered as a quiescent letter; thus:

اي قد دلجوي تو سرو روان

ايقدي دل   جوي توسر   وي روان

فَاْعِلَاْتُنْ   فَاْعِلَاْتُنْ   فَاْعِلَاْتْ

This letter ن in the word روان corresponds with ت in فَاْعِلَاْتْ. But if the *muddeh* letter is not followed by a ن such as نار and نور and نير; or if the last letter is ن not preceded by a *muddeh*, such as امن and عون and عين; or if it is neither of these, such as شكر and these two quiescents occur in the middle of an hemistich, in that case the second quiescent is accented; as in the following example:

يارسو   امن جو   شكركو

فَاْعِلُنْ   فَاْعِلُنْ   فَاْعِلُنْ

These are all in the measure of فَاْعِلُنْ because, by the rules of Prosody, two quiescents are not allowed in the middle of an hemistich, excepting ا and ن which, both together, stand for one quies-

cent, on account of the light sound of the *muddeh* letter (or *alif*) along with the quiescent ن; but if two quiescents occur at the end of an hemistich, they are reckoned two quiescents; as for example,

كوي يار و ملك امن وجاي شكر

All in the measure of فَاْعِلَاْتْ without reckoning the conjunction و

If the *muddeh* letter is followed by two quiescent letters, such as كارد and كوشت and كشتاسب in the middle of an hemistich, and in scanning, these two quiescents correspond with an accented letter, then the first quiescent is accented, and the second is rejected; as for example,

كارد بركش گوشت بر گشتاسب را

Scanned thus,

كاربركش   گوش بركش   تاس را

فَاْعِلَاْتُنْ   فَاْعِلَاْتُنْ   فَاْعِلُنْ

But when two such quiescents correspond with two accented letters in the measure, then both the quiescents become accented; as for example,

رزم بود كارد جو بزم بود گوشت كو

Scanned thus,

رزم‌بود کاردجو بزم‌بود گوشت‌کو

مُفْتَعِلُنْ مُفْتَعِلُنْ مُفْتَعِلُنْ مُفْتَعِلُنْ

When three quiescents occur together at the end of an hemistich, the last is omitted in scanning, because in Prosody three quiescents can in no place come together.

تا چوسيفي بتواي شمع مرا سرگرمی است

Scanned thus,

تاچسيفي بت‌اي‌شم عمراسر گرميس

فَاْعلاْتُنْ فَعِلاْتُنْ فَعِلاْتُنْ فَعِلُنْ

The Component Parts of Verse.

Verse, in the language of the Arabian and Persian Prosodians, is composed of *Urkan* ارکان and *Ussool* اصول or feet and syllables.

Syllables are of three kinds, *Sebub* سبب *Wetud* وتد and *Fáseleh* فاصله each divided into *Khefeef* خفيف and *Sekeel* ثقيل or soft and hard breathing.

1st kind. Soft breathing is composed of an accented and a quiescent letter, as لَمْ In the hard breathing, both the letters are accented as اَرَ

2d kind. Soft breathing is composed of two accented letters followed by a quiescent, as عَلَيْ In the hard breathing, the quiescent letter is in the middle, as رَاْسِ

3d kind. Soft breathing is composed of three accented letters and a quiescent, with the sign of nunnation, as جَبَلٍ In the hard breathing there are four accented letters, and the last is quiescent, as سَمَكَةً

Of the Ur-kan ارکان *or Standards of Verse.*

All the forms of metre are taken from the verb فعل and its derivations; and every species of verse is comprized in the eight following standards:

فَعُولُنْ — 1 Fá-oo-loon,	مُفَاْعَلَتُنْ — 5 Mu-fá-a-la-toon,
— — ∘	— ∘ ∘ — ∘
فَاْعِلُنْ — 2 Fá-a-loon,	مُتَفَاْعِلُنْ — 6 Mu-ta-fà-a-loon
— ∘ —	— ∘ — ∘ ∘
مَفَاْعِيْلُنْ — 3 Mu-fá-ee-loon,	فَاْعِلاْتُنْ — 7 Fá-a-lá-toon,
— — — ∘	— ∘ — —
مُسْتَفْعِلُنْ — 4 Moos-tuf-a-loon,	مَفْعُولاْتُ — 8 Muf-oo-lá-to.
— ∘ — —	∘ — — —

Of the Misra and its Component Parts.

It is generally allowed, that a verse cannot consist of less than a distich formed of two hemistichs; and half the distich is called *misra* مصراع because that word literally signifies a door of two folds; and the resemblance between a distich and a door of two folds is in this, that in the same manner as with a door of two folds you may open or shut which you please without the other; and when you shut both together, it is still but one door: so also of a distich, you may read which of the hemistichs you please without the other, and when you read both together, they will form one distich. The first foot, of the first hemistich, is called *Sudr* صدر and the last foot thereof *Arooz* عروض Of the second hemistich, the first foot is called *Ibtedá* ابتدا and the last *Zurb* ضرب The intermediate feet of both have the general name *Hushoo* حشو The meaning of *Sudr* is the *first*, and *Ibteda* signifies *commencement*; the first beginning the distich, as the other does the second hemistich. The last foot of the first hemistich is called *Arooz*, signifying the *pole of a tent*; for as the pole is the support of the tent, so is the distich founded on this prop; for until this foot is determined, the hemistich is not complete, nor its measure known. The last foot of the second hemistich is called *Zurb*, i. e. *of one kind*, or *alike*, it resembling the *Arooz* in that both are at the end of an hemistich, and that the conclusion of verses are alike by the observance of rhyme. *Hushoo* is the stuffing of a cushion, and, on account of their situation, the intermediate feet are so called.

Feet are either *Sálem* سالم or *Gháir sálem* غير سالم perfect or imperfect. The perfect foot is that in which the verse is originally composed, without excess or diminution. The imperfect foot is that wherein some change has happened, either by adding something to it, or taking something from it; as for example, if in the word مفاعيلن between ل and ن you introduce an Alif ا and read مفاعيلان or if from the same word you take away ن and the accent of the ل and say مفاعيل The imperfect foot is called *Mo-za-huf* مزاحف and the alteration is called *Zeháf* زحاف derived from زحف *Zehuf*, literally signifying departing from its original intention; as we say *Sehmé Záhif* سهم زاحف an arrow that errs from the mark.

Of the Number of Bo-hoor بحور or *Metres.*

There are 19 Species of Metre, viz.

طويل 1 — Teweel,
مديد 2 — Me-deed,
بسيط 3 — Be-seet,
وافر 4 — Wá-fir,
كامل 5 — Ká-mil,
هزج 6 — He-zuj,
رجز 7 — Re-juz,
رمل 8 — Re-mul,
منسرح 9 — Moon-se-reh,
مضارع 10 — Mo-zá-ra,

مقتضب 11 — Mook-te-zub,
مجتث 12 — Mooj-tus,
سريع 13 — Se-ree-a,
جديد 14 — Je-deed,
قريب 15 — Ke-reeb,
خفيف 16 — Khe-feef,
مشاكل 17 — Mu-shá-kil,
متقارب 18 — Mu-te-ká-rib,
متدارك 19 — Mu-te-da-rik.

Of these 19 measures, the five first are almost peculiar to the Arabians; very few Persian or Turkish Poets have used them, because not suited to the genius of these languages. The 14th, 15th, and 17th, are peculiar to Persian Poetry: but the other 11 species are used both in Arabic and in Persian.

Of the Ru-ba-ie, *or Tetrastick.*

The measure of the *Ru-bá-ie* رباعي (called also *Du-by-tee* دوبيتي and *Tir-á-neh* ترانه) is derived from the measure *He-zuj* هزج It was invented by the Persians. There are twenty-four kinds of the *Ru-bá-ie,* which are exhibited at the conclusion of the imperfect forms of versification.

The Perfect Forms of every Kind of Versification.

هزج	مَفَاْعِيْلُنْ	مفاعيلن	مفاعيلن	مفاعيلن
رجز	مُسْتَفْعِلُنْ	مستفعلن	مستفعلن	مستفعلن
رمل	فَاْعِلَاْتُنْ	فاعلاتن	فاعلاتن	فاعلاتن
منسرح	مُسْتَفْعِلُنْ	مَفْعُوْلَاْتُ	مستفعلن	مفعولات
مضارع	مَفَاْعِيْلُنْ	فَاْعِلَاْتُنْ	مفاعيلن	فاع لاتن
مقتضب	مَفْعُوْلَاْتُ	مُسْتَفْعِلُنْ	مفعولات	مستفعلن
مجتث	مُسْتَفْعِلُنْ	فَاْعِلَاْتُنْ	مستفعلن	فاعلاتن
سريع	مُسْتَفْعِلُنْ	مستفعلن		مَفْعُوْلَاْتُ
جديد	فَاْعِلَاْتُنْ	فاعلاتن		مُسْتَفْعِلُنْ
قريب	مَفَاْعِيْلُنْ	مفا عيلن		فَاْعِلَاْتُنْ
خفيف	فَاْعِلَاْتُنْ	مُسْتَفْع لُنْ		فاعلاتن
مشاكل	فَاْعِلَاْتُنْ	مَفَاْ عِيْلُنْ		مفاعيلن
متقارب	فَعُوْلُنْ	فعولن	فعولن	فعولن
متدارك	فَاْعِلُنْ	فاعلن	فاعلن	فاعلن
طويل	فَعُوْلُنْ	مَفَاْعِيْلُنْ	فعولن	مفاعيلن
مديد	فَاْعِلَاْتُنْ	فَاْعِلُنْ	فاعلاتن	فاعلن

بسیط
مُسْتَفْعِلُنْ فَاْعِلُنْ مستفعلن فاعلن

وافر
مُفَاْعِلَتُنْ مفاعلتن مفاعلتن مفاعلتن

کامل
مُتَفَاْعِلُنْ متفاعلن متفاعلن متفاعلن

Imperfect Forms.

هزج

مثمن مسبغ مَفَاْعِیْلُنْ مفاعیلن مفاعیلن مَفَاْعِیْلَاْنْ

مثمن مقبوض مَفَاْعِلُنْ مفاعلن مفاعلن مفاعلن

مثمن مقبوض مسبغ مَفَاْعِلُنْ مفاعلن مفاعلن مَفَاْعِلَاْنْ

مثمن اشتر فَاْعِلُنْ مَفَاْعِیْلُنْ فاعلن مفاعیلن

مثمن اخرب مَفْعُوْلُ مَفَاْعِیْلُنْ مفعول مفاعیلن

مثمن اخرب مکفوف مقصور مَفْعُوْلُ مَفَاْعِیْلُ مفاعیل مفاعیل

مثمن اخرب مکفوف محذوف مَفْعُوْلُ مَفَاْعِیْلُ مفاعیل فَعُوْلُنْ

مثمن مکفوف محذوف مَفَاْعِیْلُ مفاعیل مفاعیل فَعُوْلُنْ

مسدس مقصور مَفَاْعِیْلُنْ مفاعیلن مَفَاْعِیْلْ

مسدس محذوف مفاعیلن مفاعیلن فعولن

مسدس مکفوف مقصور مفاعیل مفاعیل مَفَاْعِیْلْ

مسدس مکفوف محذوف مَفَاعِیلُ مفاعیل فعولن

مسدس اخرب مقبوض مَفْعُوْلُ مُفَاْعِلُنْ مفاعیلن

مسدس اخرب مقبوض مقصور مفعولُ مفاعِلن مَفَاْعِیْلْ

مسدس اخرب مقبوض محذوف مفعول مفاعلن فعولن

مسدس اخرب مکفوف محذوف مفعول مَفاعیلُ فعولن

مسدس اشتر فَاْعِلُنْ فاعلن مفاعیلن

مسدس اخرب اشتر مقصور مفعولن فاعلن مَفَاعِیْلْ

رجز

مثمن مذال مُسْتَفْعِلُنْ مستفعلن مستفلعن مستفعلَاْنْ

مثمن مطوی مُفْتَعِلُنْ مفتعلن مفتعلن مفتعلن

مثمن مطوي مخبون مُفْتَعِلُنْ مفاعلن مفتعلن مُفَاْعِلُنْ

مثمن مخبون مطوي مفاعلن مفتعلن مفاعلن مفتعلن

مسدس مطوي مفتعلن مفتعلن مفتعلن

مسدس مخبون مفاعلن مفاعلن مفاعلن

رمل

مثمن مسبغ فَاْعِلَاْتُنْ فاعلاتن فاعلاتن فَاْعِلِیَاْنْ

مثمن مخبون فَعِلَاْتُنْ فعلاتن فعلاتن فعلاتن

مثمن مقصور	فاعلاتن فاعلاتن فاعلاتن فاعلات
مثمن محذوف	فاعلاتن فاعلاتن فاعلاتن فاعلن
مثمن مشكول	فعلات فاعلاتن فعلات فاعلاتن
مثمن مشكول مسبغ	فعلات فاعلاتن فعلات فاعليان
مثمن مخبون مسبغ	فاعلاتن فعلاتن فعلاتن فعليان
مثمن مخبون مقصور	فا لاتن فعلاتن فعلاتن فعلات
مثمن مخبون محذوف	فاعلاتن فعلاتن فعلاتن فعلن
مثمن مخبون مقطوع	فاعلاتن فعلاتن فعلاتن فعلن
مثمن مخبون مقطوع مسبغ	فاعلاتن فعلاتن فعلاتن فعلان
مسدس مقصور	فاعلاتن فاعلاتن فاعلات
مسدس محذوف	فاعلاتن فاعلاتن فاعلن
مسدس مخبون مقصور	فاعلاتن فعلاتن فعلات
مسدس مخبون محذوف	فاعلاتن فعلاتن فعلن
مسدس مخبون مقطوع	فاعلاتن فعلاتن فعلن
مسدس مخبون مقطوع مسبغ	فاعلاتن فعلاتن فعلان

منسرح

مثمن مطوي موقوف	مفتعلن فاعلات مفتعلن فاعلات
مثمن مطوي مكسوف	مفتعلن فاعلن مفتعلن فاعلن

مثمن مطوي مجدوع	مفتعلن فاعلات مفتعلن فاع
مثمن مطوي منحور	مفتعلن فاعلات مفتعلن فع
مسدس مطوي	مفتعلن فاعلات مفتعلن
مسدس مطوي مقطوع	مفتعلن فاعلات مفعولن

مضارع

مثمن اخرب	مفعول فاع لاتن مفعول فاع لاتن
مثمن اخرب مسبغ	مفعول فاع لاتن مفعول فاعليان
مثمن اخرب مكفوف	مفعول فاع لات مفاعيل فاع لاتن
مثمن اخرب مكفوف مقصور	مفعول فاع لات مفاعيل فاع لات
مثمن اخرب مكفوف محذوف	مفعول فاع لات مفاعيل فاعلن
مثمن مكفوف مقصور	مفاعيل فاع لات مفاعيل فاع لات
مسدس اخرب مكفوف	مفعول فاع لات مفاعيلن

مقتضب

مثمن مطوي	فاعلات مفتعلن فاعلات مفتعلن
مثمن مطوي مقطوع	فاعلات مفعولن فاعلات مفعولن

مجتث

مثمن مخبون	مفاعلن فعلاتن مفاعلن فعلاتن

مثمن مخبون مسبغ	مفاعلن	فعلاتن	مفاعلن	فَعِلِيَانْ
مثمن مخبون مقصور	مفاعلن	فعلاتن	مفاعلن	فعلن
مثمن مخبون محذوف	مفاعلن	فعلاتن	مفاعلن	فعلن
مثمن مخبون مقطوع	مفاعلن	فعلاتن	مفاعلن	فَعْلُنْ
مثمن مخبون مقطوع مسبغ	مفاعلن	فعلاتن	مفاعلن	فَعْلَانْ

سريع

مطوي موقوف	مفتعلن	مفتعلن	فاعلات
مطوي مكسوف	مفتعلن	مفتعلن	فاعلن

جديد

مخبون	فاعلاتن	مفاعلن	فعلاتن

قريب

مكفوف	مفاعيل	مفاعيل	فاعلاتن
اخرب مكفوف	مفعول	مفاعيل	فاعلاتن

خفيف

مخبون	فعلاتن	فعلاتن	مفاعلن
مخبون مقصور	فاعلاتن	مفاعلن	فعلات

مخبون محذوف	فاعلاتن	مفاعلن	فَعِلن
مخبون مقطوع	ذاعلاتن	مفاعلن	فَعْلن
مخبون مقطوع مسبغ	فاعلاتن	مفاعلن	فعلان

مشاكل

مكفوف مقصور	فاعلات	مفاعيل	مفاعيل

متقارب

مثمن مقصور	فعولن	فعولن	فعولن	فعول
مثمن محذوف	فعولن	فعولن	فعولن	فَعَلْ
مثمن اثلم	فَعْلُنْ	فعولن	فَعْلُنْ	فعولن
مثمن مقبوض اثلم	فعول	فَعْلُنْ	فعول	فعلن

متدارك

مثمن مخبون	فَعِلن	فَعِلن	فعلن	فَعِلن
مثمن مقطوع	فَعْلن	فَعْلن	فَعْلن	فَعْلن
مثمن مخبون مقطوع	فاعلن	فَعَلْ	فاعلن	فعل

Forms of the Ru-ba-ie.

اوزان رباعي از شجرهٔ اخرم

مفعولن	فاعلن	مفاعيلن	فاعْ
مفعولن	مفعول	مفاعيلن	فاعْ
مفعولن	فاعلن	مفاعيل	فَعَلْ
مفعولن	مفعولن	مفعولن	فاعْ
مفعولن	مفعولن	مفعولن	فع
مفعولن	فاعلن	مفاعيلن	فع
مفعولن	مفعول	مفاعيل	فعول
مفعولن	مفعول	مفاعيلن	فع
مفعولن	مفعول	مفاعيل	فَعَلْ
مفعولن	مفعولن	فعلن	فَعْلُنْ
مفعولن	فاعلن	مفاعيل	فعول
مفعولن	مفعولن	مفعول	فعول

اوزان رباعي از شجرهٔ اخرب

مَفْعُوْلُ	مُفَاْعِلُنْ	مَفَاْعِيْلُنْ	فَعْ
مفعول	مَفَاْعِيلُ	مفاعيلن	فَعْ

مفعول	مفاعيلن	مفعول	فَعَلْ
مفعول	مفاعيلن	مَفْعُوْلُنْ	فَعْ
مفعول	مفاعيلن	مفعول	فَعُوْلُ
مفعول	مفاعيل	مفاعيل	فعول
مفعول	مُفَاْعِلُنْ	مفاعيل	فَعَلْ
مفعول	مفاعلن	مفاعيل	فعول
مفعول	مفاعلن	مفاعيلن	فاعْ
مفعول	مفاعيل	مفاغيلن	فاعْ
مفعول	مفاعيل	مفاعيل	فَعَلْ
مفعول	مفاعيل	مفعولن	فاعْ

TABLE,

Shewing the Alterations of the Imperfect Forms from the Standards of Metre.

Explained in Page 77.

Names of Imperfect Forms.	Name of the Altered Feet.	Original Perfect Forms.	Standard	ALTERATIONS. Letters added.	ALTERATIONS. Letters and Points rejected.	Imperfect Forms.	Words substituted.
تسبيغ	مسبغ	مُفَاعِيلُنْ	3d Standard	ا		مفاعيلان	
قبض	مقبوض	مفاعيلن	3d Standard		ی	مفاعلن	
شتر	اشتر	مفاعيلن	3d Standard		مي	فاعلن	
خرب	اخرب	مفاعيلن	3d Standard		من	فاعيلُ	مفعولُ
كف	مكفوف	مفاعيلن	3d Standard		ن	مفاعيلُ	
قصر	مقصور	مفاعيلن	3d Standard		نْ	مَفَاعِيلْ	
حذف	محذوف	مفاعيلن	3d Standard		لن	مفاعي	فعولن
خرم	اخرم	مفاعيلن	3d Standard		م	فاعيلن	مفعولن

Names of Imperfect Forms.	Name of the Altered Feet.	Original Perfect Forms.	Standard	Letters added.	Letters and Points rejected.	Imperfect Forms.	Words substituted.
اذالة	مذال	مُسْتَفْعِلُنْ	4th	ا		مستفعلان	
طي	مطوي	مستفعلن	4th		ف	مُسْتَعِلُنْ	مُفْتَعِلُنْ
خبن	مخبون	مستفعلن	4th		س	مُتَفْعِلُنْ	مفاعلن
شكل	مشكول	فَاْعِلَاْتُنْ	7th		ان	فعلات	
قطع	مقطوع	فاعلاتن	7th		تن	فَاْعِلْ	فَعْلُنْ
وقف	موقوف	مَفْعُوْلَاْتُ	8th		تُ	مَفْعُوْلَاْتْ	فاعلان
كسف	مكسوف	مفعولات	8th		وت	مفعولا	فاعلن
جدع	مجدوع	مفعولات	8th		م ف ع و	لَاْتُ	فَاْعْ
نحر	منحور	مفعولات	8th		م ف ع و ت	لا	فع
قطع	مقطوع	مستفعلن	4th		نُ	مُسْتَفْعِلْ	مفعولن
ثلم	اثلم	فَعُوْلُنْ	1st		ف	عُوْلُنْ	فَعْلُنْ
رباعی							
هتم	اهتم	مفاعيلن	3d		ع ي لن	مَفَاْعْ	فَعُوْلْ
جب		مفاعيلن	3d		ع ي ل ن	مفا	فَعَلْ
زلل	ازلل	مفاعيلن	3d		م ع ي ل ن	فَاْعْ	
بتر	ابترا				م ع ي ل ن	فا	فع

Scansion of Perfect Forms.

هزج مثمن سالم

دلا وصف میان نازک جانان من گفتی
نگو گفتی حدیثی از میان جان من گفتی

دلاوصفی میانی‌نا زکی‌جانا نمن‌گفتی
مفاعیلن مفاعیلن مفاعیلن مفاعیلن

نگوگفتی حدیثی‌از میانی‌جا نمن‌گفتی
مفاعیلن مفاعیلن مفاعیلن مفاعیلن

هزج مسدس سالم

قناعت گنج آباد است اگر دانی
ازو تا میتوانی رو نگردانی

قناعتگن جآبادس تگردانی
مفاعیلن مفاعیلن مفاعیلن

ازوتامی توانی‌رو نگردانی
مفاعیلن مفاعیلن مفاعیلن

Scansion of Perfect Forms.

رجز مثمن سالم

تاکی غم دل گفتنم درخانه با دیوارها
خواهم زد از بیطاقتی فریاد دربازارها

تاکی‌غمی دل‌گفتنم درخانبا دیوارها
مستفعلن مستفعلن مستفعلن مستفعلن

خاهم‌زدز بیطاقتی فریاددر بازارها
مستفعلن مستفعلن مستفعلن مستفعلن

رجز مسدس سالم

ساقی بعشرت کوش دردوران گل
مگذار از کف جام تا پایان گل

ساقی‌بعش رت‌کوش‌در دوران‌گل
مستفعلن مستفعلن مستفعلن

مگداراز کف‌جام‌تا پایان‌گل
مستفعلن مستفعلن مستفعلن

Scansion of Perfect Forms.

رمل مثمن سالم

شکل دل بردن که تو داري نباشد دلبري را
خواب بنديهاي چشمت کم بود جادوگري را

شکل دلبر دن که تودا ري نباشد دلبري را
فاعلاتن فاعلاتن فاعلاتن فاعلاتن

خاب بندي هاي چشمت کم بود جا دوگري را
فاعلاتن فاعلاتن فاعلاتن فاعلاتن

رمل مسدس سالم

اي نگارين روي دلبرزان مايي
رخ مکن پنهان چواندرجان مايي

اي نگاري روي دلبر زان مايي
فاعلاتن فاعلاتن فاعلاتن

رخ مکن هاچ اندر جان مايي
فاعلاتن فاعلاتن فاعلاتن

Scansion of Perfect Forms.

متقارب مثمن سالم

اگر سر و من درچمن جا بگیرد
عجب باشد از سرو بالا بگیرد

اگرسر ومندر چمن جا بگیرد
فعولن فعولن فعولن فعولن

عجب با شدرسر وبالا بگیرد
فعولن فعولن فعولن فعولن

متقارب مسدس سالم

زدرد جدايي چنانم
که اززند گاني بجانم

زدردي جدايي چنانم
فعولن فعولن فعولن

که اززن دگاني بجانم
فعولن فعولن فعولن

Scansion of Perfect Forms.

متدارک مثمن سالم

حسن و لطف ترا بنده شد مهر و مه
خط و خال ترا مشک چین خاک ره

حسن لط   في ترا   بندشد   مهرمه
فاعلن   فاعلن   فاعلن   فاعلن

خط وخا   لي ترا   مشکچي   خاکره
فاعلن   فاعلن   فاعلن   فاعلن

طویل مثمن سالم

دلارام مارا گر بوعده وفا بودي
بنوعي بدي کاخر تسلي بها بودي

دلارا   م ماراگر   بوعده   وفابودي
فعولن   مفاعيلن   فعولن   مفاعيلن

بنوعي   بدي کاخر   تسلي   بهابودي
فعولن   مفاعيلن   فعولن   مفاعيلن

Scansion of Perfect Forms.

مدید مثمن سالم

اي دل پردردرا لعل تو درمان شده
خاك پايت بنده را چشمه حيوان شده

اي دل پر   دردرا   لعل تو در   ماشده
فاعلاتن   فاعلن   فاعلاتن   فاعلن

خاك پايت   بندرا   چشمي حي   واشده
فاعلاتن   فاعلن   فاعلاتن   فاعلن

بسیط مثمن سالم

اي با وصالت دلم شادان زدور فلك
هجر تو بر خاطرم چون بر جراحت نمك

اي باوصا   لت دلم   شادازدو   ري فلك
مستفعلن   فاعلن   مستفعلن   فاعلن

هجري تبر   خاطرم   جوبرجرا   حت نمك
مستفعلن   فاعلن   مستفعلن   فاعلن

Scansion of Perfect Forms.

وافر مثمن سالم

چه شد صنما که سوي کسي بچشم رضانهي نگري
زرسم جفانهي گذري طريق وفانهي سپري

چه‌شدصنما که‌سوي‌کسي بچشم‌رضا نهي‌نگري
مفاعلتن مفاعلتن مفاعلتن مفاعلتن

زرسم‌جفا نهي‌گذري طريق‌وفا نهي‌سپري
مفاعلتن مفاعلتن مفاعتن مفاعتن

کامل مثمن سالم

نه دلش زرسم جفاگهي بغلط بسوي وفارود
نه وفاي او بد وصد جفازدل بلاکش مارود

ندلش‌زرس مجفاگهي بغلطبسو ي‌وفارود
متفاعلن متفاعلن متفاعلن متفاعلن

بوفاي‌او بدصدجفا زدلي‌بلا کش‌مارود
متفاعلن متفاعلن متفاعلن متفاعلن

Scansion of Perfect Forms.

هزج مثمن مسبغ

بزاري ميد هم جان و نهي پرسد مرا جانان
مسلماني نميدانم کجا شد اي مسلمان

بزاري‌مي دهم‌جانو نهي‌پرسد مراجانان
مفاعيلن مفاعيلن مفاعيلن مفاعيلان

مسلماني نميدانم کجاشداي مسلمانان
مفاعيلن مفاعيلن مفاعيلن مفاعيلان

هزج مثمن مقبوض

دلم برون شد ازغمت زدل برون نشد
زبون شدم که بود کوزدست غم زبون نشد

دلم‌برو شدزغمت غمت‌زدل برونشد
مفاعلن مفاعلن مفاعلن مفاعلن

زبوشدم که‌بودکو زدست‌غم زبونشد
مفاعلن مفاعلن مفاعلن مفاعلن

Scansion of Perfect Forms.

هزج مثمن مقبوض مسبغ

پري ندارد اي صنم بروشني چنين جبين
بشر ندهد ازين پسر كه به بود زحور عين

پري ندا ردي صنم بروشني چني جبين
مفاعلن مفاعلن مفاعلن مفاعلان

بشردهد ازي پسر كه به بود زحور عين
مفاعلن مفاعلن مفاعلن مفاعلان

هزج مثمن اشتر

سرو من دمي بنشين خانه‌را گلستان كن
يكدو جام مي دركش دور نوش گردان كن

سرومن دمي بنشي خانرا گلستاكن
فاعلن مفاعيلن فاعلن مفاعيلن

يكدجا مي دركش دورنو شگرداكن
فاعلن مفاعيلن فاعلن مفاعيلن

Scansion of Perfect Forms.

هزج مثمن اخرب

دل باز بجوش آمد جانان كه مي آيد
بيمار بهوش آمد درمان كه مي آيد

دل باز بجوشامد جانان كه مي ايد
مفعول مفاعيلن مفعول مفاعيلن

بيمار بهوشامد درمان كه مي ايد
مفعول مفاعيلن مفعول مفاعيلن

هزج مثمن اخرب مكفوف مقصور

تا چند مرا در غم او پند توان گفت
چيزي كه بجايي نرسد چند توان گفت

تاچند مرادرغ م اوپند تواگفت
مفعول مفاعيل مفاعيل مفاعيل

چيزي كه بجايي ن رسدچند تواگفت
مفعول مفاعيل مفاعيل مفاعيل

Scansion of Perfect Forms.

هزج مثمن اخرب مکفوف محذوف

اي شيخ مرا راه خرابات نمودي
ميخواست دلم باده كرامات نمودي

اي شيخ   مراراه   خرابات   نمودي
مفعول   مفاعيل   مفاعيل   فعول

ميخاس   دلم باد   كرامات   نمودي
مفعول   مفاعيل   مفاعيل   فعول

هزج مثمن مکفوف مقصور

زهي حسن وزهي روي و زهي نور و زهي نار
زهي خط و زهي خال و زهي مور و زهي مار

زهي حسن   زهي روي   زهي نور   زهي نار
مفاعيل   مفاعيل   مفاعيل   مفاعيل

زهي خط   زهي خال   زهي مور   زهي مار
مفاعيل   مفاعيل   مفاعيل   مفاعيل

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هزج مثمن مکفوف محذوف

مرا عشق دو تا كرد بهنگام جواني
چرا باز بپرسي توز حالم چو بداني

مراعشق   دتاكرد   بهنگام   جواني
مفاعيل   مفاعيل   مفاعيل   فعول

چراباز   بپرسيت   زحالمچ   بداني
مفاعيل   مفاعيل   مفاعيل   فعولن

هزج مسدس مقصور

يكي از درد مندان تو ماييم
بيا تا درد مند يها نماييم

يكي ازدر   دمنداني   تماييم
مفاعيلن   مفاعيلن   مفاعيل

بياتادر   دمنديها   نماييم
مفاعيل   مفاعيل   مفاعيل

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هزج مسدس محذوف

دلا در عشق رنج ما کشیدي
کرم کردي و زحمتها کشیدي

دلادرعش　　قانجي ما　　کشیدي
مفاعیلن　　مفاعیلن　　فعولن

کرم کردي　　وزحمتها　　کشیدي
مفاعیلن　　مفاعیلن　　فعولن

هزج مسدس مکفوف مقصور

بتاخیز و بیار آن مي خوشبوي
که همرنک بود با گل خود روي

بتاخیز　　بیارام　　يخشبوي
مفاعیل　　مفاعیل　　مفاعیل

کههمرنک　　بودباک　　لخدروي
مفاعیل　　مفاعیل　　مفاعیل

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هزج مسدس مکفوف محذوف

دل آزارو جفاکار نکاري
جز آزار دلم کار نداري

دلازار　　جفاکار　　نکاري
مفاعیل　　مفاعیل　　فعولن

جزازار　　دلم کار　　نداري
مفاعیل　　مفاعیل　　فعولن

هزج مسدس اخرب مقبوض

اي از مژهٔ تو رخنه در جانها
وي درد تو کیمیاي درمانها

اي ازم　　ژهي ترخ　　نه درجاها
مفعول　　مفاعلن　　مفاعیلن

وي درد　　تکیمیا　　يدرماها
مفعول　　مفاعلن　　مفاعیلن

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هزج مسدس اخرب مقبوض مقصور

گفتي لب من چو انگبين است
خود كو مزه در كجاي اين است

گفتي‌ل بامن‌چان گبينست
مفعول مفاعلن مفاعيل

خدكوم زدركجا ي اينست
مفعول مفاعلن مفاعيل

هزج مسدس اخرب مقبوض محذوف

تا عشق پري رخان گزيدم
از روي خوشي نشان نديدم

تاعشق پري‌رخا گزيدم
مفعول مفاعلن فعولن

ازروي خشي‌نشا ندیدم
مفعول مفاعلن فعولن

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هزج مسدس اخرب مكفوف محذوف

از دست و زبان كه برآيد
كز عهدهٔ شكرش بدرآيد

ازدست زباني‌كه برايد
مفعول مفاعيل فعولن

كزعهد ي‌شكرش‌ب درايد
مفعول مفاعيل فعولن

هزج مسدس اشتر

باغ را مژدهٔ بهار آمد
نكهت نافه تتار آمد

باغ‌را مژديي بهارامد
فاعلن فاعلن مفاعيلن

نكهتي نافيي تتارامد
فاعلن فاعلن مفاعيلن

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هزج مسدس اخرم اشتر مقصور

صد بارم بیش اگر کشي زار
بر خیزم تا کشي دگر بار

صدبارم بیشگر کشيزار
مفعولن فاعلن مفاعیل

برخیزم تاکشي دگربام
مفعولن فاعلن مفاعیل

رجز مثمن مذال

یارب چه شد کان ترک ماترک محبان کرده است
آسود کان و صل زار نجور هجران کرده است

یاربچهشد کاترکما ترکمحب باکرداست
مستفعلن مستفعلن مستفعلن مستفعلان

اسودکا نيوصلرا رنجورهج راکرداست
مستفعلن مستفعلن مستفعلن مستفعلان

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رجز مثمن مطوي

مي شگفد گل بچمناز نسیم سحري
وه چه شود گر نفسي پهلوي ماباده خوري

مي شگفد گلبچمن هازنسي ميسحري
مفتعلن مفتعلن مفتعلن مفتعلن

وهچهشود گرنفسي پهليما بادخري
مفتعلن مففعلن مفتعلن مفتعلن

رجز مثمن مطوي مخبون

باز خدنگ شوق زد عشق در آب و خاک ما
نطع حریف مست شد دامن چاک چاک ما .

باوخدن گشوقزد عشقدرا بخاکما
مفتعلن مفاعلن مفتعلن مفاعلن

نطعحري فمستشد دامنچا کچاکما
مفتعلن مفاعلن مفتعلن مفتعلن

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رجز مثمن مخبون مطوي

فغان کنان هر سحري بکوي تو مي گذرم
چو نيست ره سوي توام ببام و در مي نگرم

فغاکنا هرسحري بکوي تو مي گذرم
مفاعلن مفتعلن مفاعلن مفتعلن

چ نيس ره سوي تام ببام در مي نگرم
مفاعلن مفتعلن مفاعلن مفتعلن

رجز مسدس مطوي

نيست مرا جز تو نگارا دگري
مي نکني هيچ بکارم نظري

نيس مرا جزت نگا را دگري
مفتعلن مفتعلن مفتعلن

مي نکني هيچ بکا رم نظري
مفتعلن مفتعلن مفتعلن

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رجز مسدس مخبون

کنون که گردد از بهار خوش هوا
فزون شود بهر دل اندرون هوا

کنو کگر دد ز بها رخش هوا
مفاعلن مفاعلن مفاعلن

فزو شود بهر دلن درو هوا
مفاعلن مفاعلن مفاعلن

رمل مثمن مسبع

تا بکي گريم بزاري همچو ابر نو بهاران
از سر اندوه و حسرت در فراق گلعذاران

تا بکي گر يم بزاري همچ ابري نوبهاران
فاعلاتن فاعلاتن فاعلاتن فاعليان

از سري ان دوه حسرت در فراقي نوبهاران
فاعلاتن فاعلاتن فاعلاتن فاعليان

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رمل مثمن مخبون

شکرت را شد اگر چه سپه مور مرتب
مگسي نيز نخواهم که کند سايه بران لب

شکرت را   شد اگرچي   سپهي مو   ر مرتب
فعلاتن   فعلاتن   فعلاتن   فعلاتن

مگسي ني   ز نخاهم   که کند سا   ي بر الب
فعلاتن   فعلاتن   فعلاتن   فعلاتن

رمل مثمن مقصور

هر کجا بينم مهي با عاشق خود مهربان
افتد از بي مهري ماه خودم آتش بجان

هر کجا بي   نم مهي با   عاشقي خد   مهربار
فاعلاتن   فاعلاتن   فاعلاتن   فاعلات

افتد ز بي   مهربي ما   هي خدم ا ا   تش بجان
فاعلاتن   فاعلاتن   فاعلاتن   فاعلات

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رمل مثمن محذوف

هر کرا بينم سخن با اوز هرجا ميکنم
تا کند ذکر تو صد تقريب پيدا ميکنم

هر کرا بي   نم سخن با   اوز هرجا   ميکنم
فاعلاتن   فاعلاتن   فاعلاتن   فاعلن

تا کند ذک   ر تو صد تق   ريب پيدا   ميکنم
فاعلاتن   فاعلاتن   فاعلاتن   فاعلن

ومل مثمن مشکول

قدري بخند و از رخ قهري نهاي مارا
سخني بگوي و از لب شکري نهاي مارا

قدري ب   خند از رخ   قهرين   ماي مارا
فعلات   فاعلاتن   فعلات   فاعلاتن

سخني ب   گوي از لب   شکرين   ماي مارا
فعلات   فاعلاتن   فعلات   فاعلاتن

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رمل مثمن مشکول مسبغ

منم و خیال بازي شب و روز با جوانان
زخط خوش تو با خود رقم خیال خوانان

منموخ   یال‌بازي   شب‌روز   باجوانان
فعلات   فاعلاتن   فعلات   فاعلیان

زخطبخ   شیت‌باخد   رقمبخ   یال‌خانان
فعلات   فاعلاتن   فعلات   فاعلایان

رمل مثمن مخبون مسبغ

روزکاریست که در خاطرم آشوب فلان است
روزکارم چو سرزلف پریشانش ازان است

روزکاري   سکه‌درخا   طرماشو   بفلانست
فاعلاتن   فعلاتن   فعلاتن   فعلیان

روزکارم   چسري‌زل   فپریشا   نشزانست
فاعلاتن   فعلاتن   فعلاتن   فعلیان

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رمل مثمن مخبون مقصور

چاره هجر تو سازم بوصال دگران
آه تا چند کشم بي تو محال دگران

چاربي‌هج   رتسازم   بوصالي   دگران
فاعلاتن   فعلاتن   فعلاتن   فعلات

اه‌تاچن   دکشم‌بي   تمحالي   دگران
فاعلاتن   فعلاتن   فعلاتن   فعلات

رمل مثمن مخبون محذوف

گرچه مقصود بلایي دل و دین است مرا
هیچ غم نیست که مقصود همین است مرا

گرچه‌مقصو   دبلایي   دل‌دینس   تمرا
فاعلاتن   فعلاتن   فعلاتن   فعلن

هیچ‌غم‌ني   سکه‌مقصو   دهمینس   تمرا
فاعلاتن   فعلاتن   فعلاتن   فعلن

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رمل مثمن مخبون مقطوع

ساخت برگ طرب و عیش مهیا نرگس
تاکشد با دف و نی ساغر صهبا نرگس

ساخ برگی طربوعی شمهیا نرگس
فاعلاتن فعلاتن فعلاتن فعلن

تاکشدبا دف نی سا غرصهبا نرگس
فاعلاتن فعلاتن فعلاتن فعلن

رمل مثمن مخبون مقطوع مسبغ

پیش ازین گرچه ببویت رخ گل میدیدیم
چون گل روی تو دیدیم ازو واچندیم

پیش زی گر چه ببویت رخ گل می دیدیم
فاعلاتن فعلاتن فعلاتن فعلان

چوگلی رو یت دید م ازووا چیدیم
فاعلاتن فعلاتن فعلاتن فعلان

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رمل مسدس مقصور

تالب او دید سیغی در شراب
از مثلث می نهاید اجتناب

تالباو دیدسیغی درشراب
فاعلاتن فاعلاتن فاعلان

ازمثلث مینهاید اجتناب
فاعلاتن فاعلاتن فاعلات

رمل مسدس محذوف

گفت زاهد از بهشتم ده خبر
گفتمش زنهار نام ده مبر

گفتزاهد ازبهشتم دهخبر
فاعلاتن فاعلاتن فاعلن

گفتمشزن هارنامی دهمبر
فاعلاتن فاعلاتن فاعلن

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رمل مسدس مخبون مقصور

شکرین لعل تو کان نمک است
گرچه شکرنه مکان نمک است

شکري لع   لت کاني   نمکست
فاعلاتن   فعلاتن   فعلات

گرچه شکر   نهکاني   نمکست
فاعلاتن   فعلاتن   فعلان

رمل مسدس مخبون محذوف

گر سخن زان لب چون نوش شود
پستدرا خنده فراموش شود

گر سخن زا   لب چونو   ششود
فاعلاتن   فعلاتن   فعلن

پست را خن   ده فرامو   ششود
فاعلاتن   فعلاتن   فعلن

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رمل مسدس مخبون مقطوع

مردمي نرگس او مين اند
جادويي غمزه او ميخواند

مردمي نر   گس اومي   داند
فاعلاتن   فعلاتن   فعلن

جادبي غم   زي اومي   خاند
فاعلاتن   فعلاتن   فعلن

رمل مسدس مخبون مقطوع مسبغ

اي كه رويي تو حيات جان است
ديده جايت شد و جايي آنست

اي كرويي   تحياتي   جانست
فاعلاتن   فعلاتن   فعلان

ديدجايت   شدجايي   انست
فاعلاتن   فعلاتن   فعلان

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منسرح مثمن مطوي موقوف

انکه دلم صید اوست میر شکار من است
دست بخونم نگار کرده نگار من است

اانکدلم صیداوس میرشکا ري منست
مفتعلن فاعلات مفتعلن فاعلات

دست بخو نم نگار کردنگا ري منست
مفتعلن فاعلات مفتعلن فاعلات

منسرح مثمن مطوي مکسوف

اي زرخت روشني خانه چشم مرا
چشم و چراغ من است خواجه هردو سرا

اي زرخت روشني حاني چش مي مرا
مفتعلن فاعلن مفتعلن فاعلن

چشم چرا غي منس خاجی دوسرا
مفتعلن فاعلن مفتعلن فاعلن

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مفسرح مثمن مطوي مجدوع

من نشنیدم که خط بر آب نویسند
آیت خوبي بر آفتاب نویسند

من نشني دم کخطب راب نوي سند
مفتعلن فاعلات مفتعلن فاع

ايت خو بی براف تاب نوي سند
مفتعلن فاعلات مفتعلن فاع

منسرح مثمن مطوي منحور

چون غم هجران اونداشت نهایت
عاقبت اندوه عشق کرد سرابت

چوغم هج ران اون داشنها يت
مفتعلن فاعلات متعلن فع

عاقبتن دوه عشق کرد سرا يت
مفتعلس فاعلات مفتعلن فع

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منسرح مسدس مطوي

شاه جهان باد تا زمانه بود
کز کرمش خلق شاد مانه بود

شاه‌جها	باد‌تاز	مانبود
مفتعلن	فاعلات	مفتعلن
کزکرمش	خلق‌شاد	مانبود
مفتعلن	فاعلات	مفتعلن

منسرح مسدس مطوي مقطوع

بسکه بهویت اسیر شد جانم
گر بگذاري گریخت نتوانم

بسکه‌بهو	یت‌اسیر	شدجانم
مفتعلن	فاعلات	مفعولن
کربگذا	ري‌گریخ	نتوانم
مفتعلن	فاعلات	مفتعلن

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مضارع مثمن اخرب

سیفي گدا از ازان شد در شهر آن پریرو
تا روز هاي دو ران آید بجانب او

سیفیگ	داازاشد	درشهر	اپریرو
مفعول	فاعلاتن	مفعول	فاعلاتن
تاروز	هاي‌دورا	ایدب	حانبي‌او
مفعول	فاعلاتن	مفعول	فاعلاتن.

مضارع مثمن اخرب مسبغ

گرا عتقاد آن مه با ماکم وز یاد است
مایيم و مهر رویش مقصود اعتقاد است

گراعت	قادامه	باماک	موزیادست
مفعول	فاعلاتن	مفعول	فاعلیان
مایيم	مهررویش	مقصود	اعتقادست
مفعول	فاعلاتن	مفعول	فاعلیان

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مضارع مثمن اخرب مكفوف

دل بي رخ تو جوهرجان رانمي شناسد
جان بي لب تو ثوهركان رانمي شناسد

دل بير   خيت جوه   رجاران   مي شناسد
مفعول   فاع لات   مفاعيل   فاعلاتن

جابيل   بيت ثوه   ركاران   مي شناسد
مفعول   فاع لات   مفاعيل   فاعلاتن

مضارع مثمن اخرب مكفوف مقصور

بازم هواي آن لب ميثون كرفته است
معلوم ميشود كه مرا خون كرفته است

بازمه   واي ال   بميثوك   رفت است
مفعول   فاع لات   مفاعيل   فاع لات

معلوم   ميشود كه   مراخوكه   رفت است
مفعول   فاع لات   مفاعيل   فاع لات

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مضارع مثمن اخرب مكفوف محذوف

سيغي پري وشي كه تو ديوانه ازو
خواهي مسخرتو شود جزدعا مثو !

سيغيپ   ري وشيك   تديوان   بي ازو
مفعول   فاع لات   مفاعيل   فاعلن

خاهيم   سخخريت   شود جزد   عامثو
مفعول   فاع لات   مفاعيل   فاعلن

مضارع مثمن مكفوف مقصور

كران طره هست مشك بهاچون نداد بوي
ورآن چهره هست ماه چرا دركشيد روي

ثراطرر   هست مشك   بهاچون   داد بوي
مفاعيل   فاع لات   مفاعيل   فاع لات

وراچهر   هست ماه   چرادرك   شيد روي
مفاعيل   فاع لات   مفاعيل   فاع لات

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مضارع مسدس اخرب مكفوف

اي ناز نين كه ماه مني امشب
رحمي بكن چو شاه مني امشب

اي ناز   ني كه ماه   مني امشب
مفعول   فاعلات   مفاعيلن

رحيب   كن چشاه   مني امشب
مفعول   فاعلات   مفاعيلن

مقتضب مثمن مطوي

بالبت چه مي طلبم باده نزد جان چه بود
بارخت چه مه نگرم بنده پيش خان چه بود

بالبتچ   ميطلبم   بادنزد   جاچه‌بود
فاعلات   مفتعلن   فاعلات   مفتعلن

بارختچ   مه‌نگرم   بندپيش   خاچه‌بود
فاعلات   مفتعلن   فاعلات   مفتعلن

Scansion of Perfect Forms.

مقتضب مثمن مطوي مقطوع

وقترا غنيمت دان آنقدر كه بتواني
حاصل از حيات اي جان يكدم است تادانی

وقتراغ   نيمتدا   انقدرك   بتواني
فاعلات   مفعولن   فاعلات   مفعولن

حاصلزح   ياتي جا   يكدمست   تادانی
فاعلات   مفعولن   فاعلات   مفعولن

مجتث مثمن مخبون

زدور نيست ميسر نظر بروي تو مارا
چه دولت است تعالي الله از قد تو قبارا

زدورني   سميسر   نظربرو   يتمارا
مفاعلن   فعلاتن   مفاعلن   فعلاتن

چدولتس   تتعالل   لهزقدي   تقبارا
مفاعلن   فعلاتن   مفاعلن   فعلاتن

Scansion of Perfect Forms.

مجتث مثمن مخبون مسبغ

دلم که سوخت ز عشقت چراغ جان من است آن
غبار کز تو رسد نور دیده کان من است آن

دلم کسو خزعشقت چراغ جا نهنستان
مفاعلن فعلاتن مفاعلن فعليان

غبار کز ترسدنو ردیدکا نهنستان
مفاعلن فعلاتن مفاعلن فعليان

مجتث مثمن مخبون مقصور

زبسکه درد تو بر جان نا توان من است
هلاک من طلبد هرکه مهربان من است

زبسکدر دتبرجا نناتوا نهنست
مفاعلن فعلاتن مفاعلن فعلات

هلاکمن طلبدهر کمهربا نهنست
مفاعلن فعلاتن مفاعلن فعلات

Scansion of Perfect Forms.

مجتث مثمن مخبون محذوف

شفا چو در قدم تست مبتلاي ترا
برون خرام که دردي مباد پاي ترا

شفاچدر قدميتس تمبتلا يترا
مفاعلن فعلاتن مفاعلن فعلن

بروخرا مکدردي مبادپا يترا
مفاعلن فعلاتن مفاعلن فعلن

مجتث مثمن مخبون مقطوع

اکر چه يار مرا نيست رسم دلداري
بدين خوشم که ندارد بد يکري ياري

اکرچيا رمراني سرسمدل داري
مفاعلن فعلاتن مفاعلن فعلن

بديخشم کندارد بديکري ياري
مفاعلن فعلاتن مفاعلن فعلن

Scansion of Perfect Forms.

مجتث مثمن مخبون مقطوع مسبغ

چو گویم از سرمستي لبت مي ناب است
مرنج از سخن ما که عالم آب است

چگویمز سرمستي لبتميي نابست
مفاعلن فعلاتن مفاعلن فعلان

مرنجاز سخنيما کعالمي ابست
مفاعلن فعلاتن مفاعلن فعلان

سريع مطوي موقوف

دل که زخوبان همه غم دیده است
بیشتر از عمر ستم دیده است

دلکزخو باهمغم دیداست
مفتعلن مفتعلن فاعلات

بیشترز عمرستم دیداست
مفتعلن مفعلن فاعلات

Scansion of Perfect Forms.

سريع مطوي مکسوف

کي بود آندم که ببزم وفا
مي بدل ما کشد آن دلربا

کيبودا دمکببز ميوفا
مفتعلن مفتعلن فاعلن

ميبدلي ماکشدا دلربا
مفتعلن مفتعلن فاعلن

جدید مخبون

چو قدت گرچه صنوبر کشد سري
نبود چون قد سروت صنوبري

چقدتگر چصنوبر کشدسري
فعلاتن فعلاتن مفاعلن

نبودچو قدسروت صنوبري
فعلاتن فعلاتن مفاعلن

Scansion of Perfect Forms.

قريب مكفوف

خداوند جهان بخش شاه عادل
شهنشاه جوان بخت زاد كامل

خداوند   چهابخش   شاه‌عادل
مفاعيل   مفاعيل   فاعلاتن

شهنشاه   جوابخت   زادكامل
مفاعيل   مفاعيل   فاعلاتن

قريب اخرب مكفوف

تاطبع رهي برقرار باشد
مداح در شهرايار باشد

تاطبع   رهي‌برق   رارباشد
مفعول   مفاعيل   فاعلاتن

مداح   دري‌شهر   يارباشد
مفعول   مفاعيل   فاعلاتن

Scansion of Perfect Forms.

خفيف مخبون

اي صبا بوسه زن زمن در اورا
ور نرنجد لب چو شكر اورا

اي‌صبابو   سزن‌زمن   دراورا
فاعلاتن   مفاعلن   فعلاتن

ورنرنجد   لبى‌چشك   كراورا
فاعلاتن   مفاعلن   فعلاتن

خفيف مخبون مقصور

ماه رويا بخون من مشتاب
كشتن عاشقان كه ديد صواب

ماه‌رويا   بخون‌من   مشتاب
فاعلاتن   مفاعلن   فعلات

كشتن‌عا   شقاكدي   دصواب
فاعلاتن   مفاعلن   فعلات

Scansion of Perfect Forms.

خفیف مخبون محذوف

گفتمش بي تو چیست چاره ما
رفت در قهر و گفت مرگ و بلا .

گفتمش بي   تچیس چا   ربما
فاعلاتن   مفاعلن   فعلن

رفت در قه   ر گفت مر   گ بلا
فاعلاتن   مفاعلن   فعلن

خفیف مخبون مقطوع .

با توکي درد ما توان گفتن
این سخن را کجا توان گفتن

باتکي در   د ماتوا   گفتن
فاعلاتن   مفاعلن   فعلن

اي سخن را   کجاتوا   گفتن
فاعلاتن   مفاعلن   فعلن

Scansion of Perfect Forms.

خفیف مخبون مصطوع مسبغ

از طبایع هر انچه موجود است
آدمي زان میانه مقعود است .

ازطبایع   هرنچمو   جودست
فاعلاتن   مفاعلن   فعلان

اادمي زا   میانمق   صودست
فاعلاتن   مفاعلن   فعلان

مشاکل مکفوف مقصور

یار غم شده ام در شب دیجور .
زان سبب که نشد درد محب دور

یارغمش   دام درش   بدیجور
فاعلات   مفاعیل   مفاعیل

زاسببکه   نشددرد   محبدور
فاعلات   مفاعیل   مفاعیل

Scansion of Perfect Forms.

متقارب مثمن مقصور

مرا کشت آن مه چو هجران نبود
زمر گم خبر بود و زبینم نبود

مراکش تاامه چهجرا نبود
فعولن فعولن فعولن فعولن

زمرگم خبربو دزبنم نبود
فعولن فعولن فعولن فعول

متقارب مثمن محذوف

چو آیم بکویت مکن عیب من
که بي اختيارم درين آمدن

چاايم بکويت مکن‌عي بمن
فعولن فعولن فعولن فعل

کنبي‌اخ تيارم دري‌اا مدن
فعولن فعولن فعولن فعل

Scansion of Perfect Forms.

متقارب مثمن اثلم

آشوب جاني شوخ جهاني
بي اعتقادي نا مهر باني

اشو بجاني شوخي جهاني
فعلن فعولن فعلن فعولن

بي‌اع تقادي نامه رباني
فعلن فعولن فعلن فعولن

متقارب مثمن مقبوض اثلم

گرم بخواني ورم براني
دل حزين را بجاي جاني

گروب خاني ورنب راني
فعول فعلن فعول فعلن

دلي‌ح زيرا بجاي جاني
فعول فعلن فعول فعلن

Scansion of Perfect Forms.

متدارک مثمن مخبون

چو رخت نبود گل باغ ارم
چو قدت نبود قد سرو چمن

چرخت نبود گلبا غارم
فعلن فعلن فعلن فعلن

چقدت نبود قدسر وچمن
فعلن فعلن فعلن فعلن

متدارک مثمن مقطوع

هردم پيشت دارم زاري
کزغم تاکي زارم داري

هردم پيشت دارم زاري
فعلن فعلن فعلن فعلن

کزغم تاکي زارم داري
فعلن فعلن فعلن فعلن

Scansion of Perfect Forms.

متدارک مثمن مخبون مقطوع

سنبل سيه برسمن مزن
لشکر حبش برختن مزن

سنبلي سيه برسمن مزن
فاعلن فعل فاعلن فعل

لشکري حبش برختن مزن
فاعلن فعل فاعلن فعل

Forms of the Ru-ba-ie:

اوزان رباعي از شجره اخرم

هجرانت خون بسي مرا در دل كرد
واند وهت در سينه من منزل كرد
ديكر تا كي فزاييم محنت و غم
كس هركز اين سخن بابيدل كرد

هجرانت خوبسي مرادردل كرد
مفعولن فاعلن مفاعيلن فاع

وندوهت درسين يهن منزل كرد
مفعولن مفعول مفاعيلن فاع

ديكرتا كي فزا بيم محن تغم
مفعولن فاعلن مفاعيل فعل

كس هركز اي سخن بابيدل كرد
مفعولن فاعلن مفعولن فاع

يار آمد يار آمد يار آمد هي
بنشيني بيخبر بديسان تاكي

Forms of the Ru-ba-ie.

يكساعت ازان ماه جبين دور مباش
تايابي از جام لب لعلش مي

يارامد يارامد يارامد هي
مفعولن مفعولن مفعولن فع

بنشيني بيخبر بدي سانا كي
مفعولن فاعلن مفاعيلن فع

يكساعت ازاماه جبي دور مباش
مفعولن مفاعيل عفاعيل فعول

تايابي ازجام لبي لعلش مي
مفعولن مفعول مفاعيلن فع

جان دادم در راه وفايي صنمي
دل كردم قربانش بي بيش و كمي
از دستم كار كر نيايد چه غم است
در ديده و دل بس است سوزي و نمي

Forms of the Ru-ba-ie.

جاادام دراه وفابيي‌ص نهي
مفعولن مفعول مفاعيل فعل

دل‌کردم قربانش ببيي شکيي
مفعولن مفعولن فعلن فعلن

ازدستم کارگر نيايدچه غمست
مفعولن فاعلن مفاعيل فعول

دردید اادل‌بسس تسوزيا نمن
مفعول مفاعلن مفاعيل فعل

اوزان رباعي از شجره اخرب

اي عشق ترا چو من هزاران طالب
ديدار ترا يوسف مصري راغب
از هجر تو جانم‌را صد محنت وغم
آن به که نگردي تو از من غايب

اي‌عشق تراچمن هزاراطا لب
مفعول مفاعلن مفاعيلن فع

Forms of the Ru-ba-ie.

ديدار ترايوس فمصري‌را غب
مفعول مفاعيل مفاعيلن فع

ازهجر تجانم‌را صدمحن تغم
مفعول مفاعيلن مفعولن فعل

ابه‌كه نگردي‌تو ازمن‌غا يب
مفعول مفاعيلن مفعولن فع

در پيش تو آوردم دل‌را به نياز
دست من و زلف تو و اميد دراز
درعالم پيش از من درمنده چونيست
آن به كه نوازيم تواي بنده نواز

درپيش تااوردم دل‌راب نياز
مفعول مفاعيلن مفعول فعول

دستيم نزلفي‌ت اامید دراز
مفعول مفاعيل مفاعيل فعول

Forms of the Ru-ba-ie.

درعالم بیشرمن درمند چنیس
مفعولن مفعولن مفعول فعول

ابه‌که نوازیم تاي‌بند نواز
مفعول مفاعلن مفاعیل فعول

اي آنکه نبود یم زهجر انت زار
از کوه غمت درد‌ل تنگم صد بار
خواهم که به پیش تو بکویم غم دل
چون چاره من بر تو نبود دشوار

اي‌اکه نبودیم زهجرانت زار
مفعول مفاعلن مفاعیلن فاع

ازکوه غمت‌درد ل‌تنگم‌صد بار
مفعول مفاعیل مفاعیلن فاع

خاهم‌که بپیشي‌ت بگویم‌غ م‌دل
مفعول مفاعیل مفاعیل فعل

چوچار یمن‌برت نبوددش وار
مفعول مفاعیل مفعولن فاع

این غزل فیضي بچهار وزن خوانده مي شود

سریع مطوي مکسوف   رمل مسدس مخبون محذوف
مفتعلن مفتعلن فاعلن   فاغلاتن فعلاتن فعلن

رمل مسدس محذوف   خفیف مخبون محذوف
فاعلاتن فاعلاتن فاعلن   فاعلاتن مفاعلن فعلن

اي خم ابروي تو تیغ جفا   حلقه کیسوي تو دام بلا
خنجر پهلوي تو تیغ اجل   غمزه بد خوي تو تیر قضا
بسته بازوي تو ترک ختن   کشته آهوي تو شیر خطا
دررخ نیکوي تو نور ازل   در لب جادوي تو سر خدا
تافته زانوي تو دست هوس   دوخته هر سوي تو چشم هوا
خسته هندوي تو فیضي   تشنه داروي تو بهر دوا

The foregoing Ode, by Sheikh Fizee, may be read in four different measures, as above described.

PART III.

RHYME.

PART III.

OF *CA-FE-YEH*,

OR

RHYME.

Cá-fe-yeh قافيه is derived from قفو following another; and it is so called because it is used at the end of hemistichs or distichs, in different words, to complete the rhyme.

The conclusion of the *Cá-fe-yeh* is the last quiescent letter that occurs in a verse; and it is preceded by one or more accented, preceded by a quiescent, preceded by an accented letter, as in the words دِلْبَرِيْ and پَرْوَرِي in the following distich:

دل زمن بستد بشوخي دلبري
دلبري شيرين لبي جان پروري

This rule is from Kháleel Ebn Ahmed, upon which Ukh-fusn remarks, that the *Cá-fe-yeh* includes the whole of the last word of the hemistich or distich.

Some again pretend that the final letter only is the *Cá-fe-yeh*; and although this is partly true, yet it is liable to objections, which will hereafter be produced.

The fact is, that the *Cá-fe-yeh* has determinate letters and accents, distinguished by appropriate names; and which are to be managed according to rule, in order to obviate irregularities and defects.

Explanation of the Letters forming the Cá-fe-yeh.

It is to be observed, that the *Re-wee* روي is the basis of the *Cá-fe-yeh* or rhyme, which cannot exist without it. *Re-wee* is the last quiescent letter of the rhyme, and other eight letters are united to it, four antecedent and four subsequent — the four antecedent are 1 ردف 2 قيد 3 تاسيس 4 دخيل and the four subsequent 1 وصل 2 خروج 3 مزيد 4 برهنا

Of the Four Letters that precede Re-wee.

1. *Ridf* ردف implies either the letter ا quiescent, preceded by a letter accented with a *Futteh*; or و quiescent, preceded by a letter accented with a *Zum*; or ي quiescent, preceded by a letter accented with a *Kussir*; that is, whenever either of these three letters precedes the روي as in the following distichs of *Se-ná-ee*:

اي سنايي بقوت ايمان
مدح حيدر بكو پس از عثمان
آن علم دارو علم دار رسول
وين زفضل آفت سراي فضول
نشنيده زمصطفي تاويل
گشته مكشوف در دلش تنزيل

In the first distich, ن is روي and ا is ردف—in the second distich, ل is روي and و is ردف—in the third distich, ل is روي and ي is ردف

But if after the ردف two quiescents occur, such as يافت and تاقت or دوست and پوست or ريخت and گريخت in such case some of the letters following the ردف are included therein, and are called ردف زايد or redundant *Ridf*; but Nasser-ed-deen Tou-see, in his treatise called معيار الاشعار includes these letters in the روي and calls them روي مضاعف or redundant *Re-wee*.

In Persian the و and ي *Ridf* have both معروف or open, and مجهول or sharp pronunciations. The first معروف or open, is when *Zum* preceding و and the *Kussir* preceding ي is اشباع or lengthened, as in the words دور and پور and ديد and چكيد The second مجهول or sharp, is when the pronunciation is not lengthened, as in the words زور and كور and بيد and اميد

Ancient authors have used them both together, as in the following distich of Se-ná-ee:

با وجودش اجل پر بر آمد
نیک آمد و لیک دیر آمد

The *Kussir* preceding the letter ي in the word پرير is open, and in the word دير is sharp. In the following distich, the *Zum* preceding و in عور is open, and the *Zum* preceding و in كور is sharp.

پیکر آب و گل زشوقش عور
لعبت چشم و دل زکنهش کور

The letter ا softened into ي ردف or ي quiescent, preceded by a *Kussir*, when it immediately precedes the روي is not sounded open; as is exemplified in the following distich:

خلعتي كان تراست همچو جهيز
نستاند بروز رستا خيز

2. *Ki-ed* قيد is any quiescent, excepting the *Ridf* ا and و and ي and which are also called حروف مد or letters capable of extension; in the following rhymes, the last letter is *Re-wee*, and the second letter is *Ki-ed*: thus درد and سرد—ابر and صبر—ختم and نشر—حشر and پشم—يشم and رزم—بزم and مجد—وجد and شتم—حلم and علم—ذكر and فكر—نقل and عقل—نصر and قصر—امر and تهر—ننگ and تنگ—نهر and شهر And in *Cá-fe-yeh*, a difference in the letter *Ki-ed* is allowable; as in the following distich from the Gool-shun-ráz:

همه دانند که این کس در همه عمر
نکرده هیچ قصد گفتن شعر

Here in the word عمر the *Ki-ed* is م and in شعر it is ع In such case it is proper to preserve the قرب مخرج or proximity of utterance; as in the following distich of Sady:

چه مصر و چه شام و چه بر و چه بحر
همه روستایند و شیراز شهر

Here بحر and شهر have a proximity of utterance; the one from the top, and the other from the bottom of the throat.

3. *Ta-sées* تاسيس or the quiescent ا preceding the روي between which there occurs an accented letter called دخيل as in the following rhymes: خاور and باور—مايل and سايل—تساهل and تجاهل

It is allowable for the دخيل letter to be different, as in خاور and چادر

And in rhyme تاسيس as a kind of لزوم مالايلزم or one of those unnecessary things, which an author, by introducing, obliges himself to continue: thus خاور will rhyme with گوهر—مايل with دل—تساهل with بلبل

The Letters which follow the روي

1. *Wussel* وصل is the letter which immediately follows the روي as ي in the last hemistich of the following distich:

همچو شمع انکه را نهاند بهي
در تو خنده چو گردنش بزني

And the letter ه in the following distich:

لا له غافلي تو اي بنده
دل سيه عمر کو ته و خنده

The وصل letters most frequently used are ياي مصدري or verbal ي and ياي تنکري or ي indefinite; and ياي خطابي or ي in the second person singular; and ميم ضمير متکلم or م of the first person singular; and تاي مخاطب or ت of the second person singular; and شين ضمير غايب or ش in the third person singular; and هاي مضمر آخر کلمه or final ه not sounded, such as هاله and ناله and نون مصدري the verbal ن as ديدن and شنيدن

2. The letter *Kherooj* خروج immediately follows the وصل such as م in the words برديم and خورديم and the letter ي as in چيدمي and ديدمي and the letter ت in the words ديدمت and شنيدمت

3. *Ma-zeed* مزيد is the letter which immediately follows the خروج such as خورديمش and برديمش

4. *Ná-ye-reh* نايره is the letter that immediately follows the مزيد such as ش in the words بردستمش and خوردستمش and whatever letter follows نايره is accounted belonging to it.

Positions of the Cá-fe-yeh *Letters, in relation to the* Re-wee.

روي

Following the *Re-wee.*				Preceding the *Re-wee.*			
نايره	مزيد	خروج	وصل	ردف	قيد	تاسيس	دخيل
4	3	2	1	1	2	3	4

The Accents of the Cá-fe-yeh *Letters.*

The accent over the letter immediately preceding the روي is called *Tow-jeh* توجيه and in the rhymes, any difference between the توجيه is not allowable, excepting when the روي on account of its connection with وصل partakes of its accent, in which case a difference in the accent preceding it is permitted, as in the following distich of Sády:

نيامد درايام او بر دلي
نگويم که خاري که برگ گلي

The accent on the letter preceding ردف and قید is called *Huz-we* حذو The accents of حذو are as follows: when the ردف is ا then حذو is *Futteh*; upon و is ردف the accent is *Zum*; and when ي is ردف it is *Kusser*. And قید has also three variations of accent, as has been already explained. In the حذو of ردف no difference is allowable, but it is permitted in قید provided روي is accented, as in the following example from Kemál Ishmáeel:

گر سوز دلم یک نفس آهسته شود
از دود درون راه نفس بسته شود
در دیده از ان آب همي گرد انم
تا هرچه ننقش اوست آن شسته شود

The *Futteh* preceding تاسیس is called *Rus* رس and the accent over دخیل is called *Ish-báa* اشباع When the روي is accented, a difference in the اشباع is allowable, as in the following lines of Sády:

اي پادشاه وقت چو وقتت فراز شد
تو نیز با گداي محلت برا بري
مردي کمان مبرکه بسرپنجه است وکتف
با نفس اگر برایي دانم که شاطري

When the روي is joined with the letter وصل it is called *Muj-ré*, مجري as the *Kussir* of the letter ر in the above verses of Sády:

The accent of the letter وصل when it is joined with خروج is called *Ne-fáz* نفاذ which is the term also given to the accents of خروج and مزید

Ná-ye-reh نایره is never accented.

Explanation of other Names given to روي *and* قافیه

When روي is quiescent, it is called *Re-wee Mo-ke-yed* روي مقید as ن in the words چمن and سخن and when by its union with وصل it obtains an accent, it is called *Re-wee Mut-luk* روي مطلق as ن in چمنم and سخنم and either of these two kinds, if not united with any *Cá-fe-yeh* letter, is called *Mo-jur-rud* مجرد but when it is united with any *Cá-fe-yeh*, it assumes the name thereof. So that روي مقید when single, is called روي مقید مجرد and when united with the ردف it is called روي مقید بارد ف or *Re-wee*, united with *Ridf*, &c.

The different Kinds of Cá-fe-yeh.

There are four kinds of *Cá-fe-yeh*, viz. 1, *Cá-fe-yeh Mo-jer-rud-eh* قافیه مجرده 2, *Cá-fe-yeh Mo-rud-duf-eh* قافیه مردفه 3, *Cá-fe-yeh Mow-usse-seh* قافیه موسس 4, *Cá-fe-yeh Moo-se leh* قا فیه موصله

Of the Defects in Cá-fe-yeh.

1. When روي in one word is quiescent, and in the other is accented, as in the following distich of Háfez,

صلاح کار کجا و من خرابْ کجا
ببین تفاوت ره از کجا است تا بهَ کجا

this defect is called *Ghoo-loo* غلو If the letter وصل in one word is quiescent, and in the other accented, it is called *Bo-dee* بعدي

2. When the *Tow-jeh* توجيه in the two words are differently accented, it is called *Uk-wá* اقوي which has been exemplified under the head of *Tow-jeh* توجيه

3. A difference in the روي which is an unpardonable error, although some admit it, when the *Re-wee* in one letter has an Arabic and in the other a Persian letter; or when the two letters have a proximate utterance, such as لب and چپ and شك and سگ—صباح and سپاه and غياث and لباس

But even this is in general disallowed. This fault is called *Ik-fá* اکفا

4. Disagreement in the ردف which is allowed by Arabic Poets, but in Persian is absolutely inadmissible. The Arabians rhyme حبيل with نزول and منير with بدور and such like.

5. Disagreement in the letter قيد on account of distance of utterance, such as rhyming عمر and شعر—دزد and درد which however is not very vicious, and has been used by several Poets.

6. Disagreement is the اشباع* when the روي is مقيد such as کامل and تجاهل

7. Disagreement in the حذ such as نور and دور The three last kinds of defects are called *Se-nád* سناد

8. *Ee-ta* ايطا in Arabic, and in Persian *Shá-ye-gon* شايگان is repeating same word in verses in one sense; but when it is repeated with different significations, it is not called *Ee-ta*, being of the nature of *Tuj-nees* تجنيس *Ee-ta* is of two kinds, 1 *Khe-fee*, and 2, *Je-lee*.

1. *Khe-fee* خفي is when the repetition is not striking, such as دانا and بينا or حيران and سرگردان &c.

2. *Je-lee* جلي is when the repetition is apparent, such as دردمند and حاجتمند or ستمگر and فسونگر &c. And such as ا and ن occurring together in the words ياران and دوستان and such as ي and ن in the words سيمين and زرين and such as ها in the words گلها and باغها and such as بکرد and نکرد and بکن and مکن and را and مرا

* See page 156, line 14.

This second kind of *Ee-ta* is very inelegant, and can never be admitted in the same distich; but after the intervention of some distichs, it may be allowed in a *Ká-see-deh* or *Ghuz-el* or *Ke-taá*.

9. *Tuz-meen* تضمین is when the sense of the rhyme rests upon what is to follow, as in this tetrastich of Ameer Khusro:

در حسن ترا کسي نهاند الا
خورشید که هر صبح برون آیدتا
خدمت کند و پاي تو بوسد اما
نابي تو بسوي او که تا بوسد پا

10. When the rhyme of a *Ká-see-deh* or *Ke-taá* undergoes a change, and which is a very great deformity, unless the alteration is designed and pointed out, as in a *Ká-see-deh* of Sheikh Azoo-ree, beginning thus:

نماز شام که از گردش قضا و قدر
زبام چرخ با فتاد خسر و خاور

After some distichs, he then points out the change of the rhyme:

بناي قافیه را یک الف زیاده کنم
بشرط انکه نگیرند خورده اهل هنر
سوال کرده‌ام از نوردیده ابرار
که اي بذات تو آورده کاینات اقرار

11. *Tuk-rár Cá-fe-yeh Má-mool* تکرار قافیه معمول or repetition of the *Má-mool* rhyme. The *Má-mool* rhyme is formed either by separating or by compounding; the latter, as in the following distich of Háfez:

میکشي و بغمزه میگویی
توبه کردي زعشق یانه هنوز

The *Mut-lá* of this *Ghuz-el* is

مستم از باده شبانه هنوز
ساقي ما نرفته خانه هنوز

And also in the following tetrastich of the author of this treatise:

گرشمع نه دلجویي پروانه کند
بر آتش او ز دور پروانه کند
فریاد زشمع من که در آتش عشق
پروانه صفت سوزم و پروا نکند

The other kind is when a word is divided into two parts, one of which is made *Cá-fe-yeh* or rhyme, and the other becomes ردیف as in the following tetrastichs of Shums eddeen of Delhy, the author of this treatise.

هرقدر او عتاب و نازارد
دل بیچاره ام نیاز ارد
به که آن دلربا برغم رفت
بعد ازین خاطرم نیازارد

Both these kinds, when skilfully managed, are great beauties in poetry; but when repeated, or introduced injudiciously, become deformities.

Of the Distribution of the Cá-fe-yeh, *according to the Measure.*

Khá-leel Ebn Ahmed has limited the *Cá-fe-yeh* to two quiescents, as has already been intimated in the commencement of this treatise; and, according to this rule, *Cá-fe-yeh* cannot exceed four kinds.

1. When the two quiescents occur without any intervention, as in the following distich of Se-nà-ee:

نايب مصطفي بروز غديرْ
كرده درشرع خود مراورا ميرْ

This kind of *Cá-fe-yeh*, is called *Mo-ta-rá-dif* مترادف

2. When the two quiescents are separated by an accented letter, thus:

درصف رزم پاي او محكم
و زبي امر جان او محرم

This kind is called *Mo-ta-wá-tir*, متواتر

3. When two accented letters occur between the two quiescents, as in the following distich of Khá-cánee:

جوشن صورت برون كن در صف مردان دراي
دل طلب كز دارملک دل توان شد پادشا

The letter د in پادشا in scanning is accented. This kind of *Cá-fe-yeh* is called *Mo-te-dá-rek* متدارک

4. When three accented letters intervene between the two quiescents, as in the following distich of Se-ná-ee:

زور اوبت شكن زرو زازل
دست او تيغ زن براوج زحل

This kind of *Cá-fe-yeh* is called *Mo-te-rá-keb* متراكب

Mo-te-ká-wus متكاوس is when four accented letters intervene between the two quiescents, which is common in Arabic, but not allowable in Persian poetry.

Of Re-deef رديف

Re-deef signifies an independent word or words which are introduced at the end of hemistichs or distichs after the rhyme is completed, as in the following distich of Ze-hoo-ree:

در آه و ناله تقصیري نکردم
چه حاصل فکر تاثیري نکردم

According to Nás-seer-ed-deen Tou-see, the *Re-deef* is a repetition of the word without any variation of the sense; but it may be used throughout a *Ká-see-deh,* either with one, or with various significations.

All, excepting Nás-seer-ed-deen, agree that the *Re-deef* ought to have a signification in itself, independent of the rhyme. And it is allowable for the hemistich to be composed solely of the *Cá-fe-yeh* and the *Re-deef,* as in the following tetrastich of Jami:

من در غم هجر و دل بدید ار تو خوش
تن در غم هجر و دل بدید ار تو خوش
تا کی چشم سرشک حسرت ریزد
اندر غم هجر و دل بدید ار تو خوش

Any change in the *Re-deef* is not allowable, unless the intended alteration is pointed out, as in a *Ká-see-deh* of Kemál Is-máeel, beginning thus:

سپیده دم که نسیم بهار مي آمد
نگاه کردم و دیدم که یار می آمد.

After some distichs in the *Ká-see-deh,* he thus points out an alteration of the *Re-deef.*

ز بهر فال زماضي شدم بمستقبل
که برا نام چنین خوشگوار مي آید

Há-jeb حاجب is that kind of *Re-deef* which is introduced between two rhymes.

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